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CATALOGUE

OF

The Celebrated Collection of

PAINTINGS

BY

MODERN AND OLD MASTERS

AND OF

Water-Colors and Drawings

FORMED BY

Mr. E. SECRÉTAN

WHICH WILL BE SOLD BY AUCTION

AT CHARLES SEDELMEYER'S GALLERIES

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IN PARIS

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6, rue de Larochefoucauld

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PARIS — MDCCCLXXXIX

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CONDITIONS OF THE SALE

The lots bought to be paid cash.

Purchasers are to pay *5 per cent* above the price at which the lots have been knocked down at the sale.

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PREFACE

It is a real pleasure to me, to present Mr. Secrétan's collection to the American amateurs, in this English Catalogue, which the managers of the sale have specially made for them. Since long I owe to the Americans my expression of gratitude for the kind reception, they gave to my articles on the collection of the *Cent chefs-d'œuvre*. I know that this publication has a wide circulation across the Atlantic; and I am greatly flattered by this generous hospitality, given to a work which is dear to me. I have also before my eyes the Catalogues of some American Collections, where the titles of the paintings are sometimes accompanied by quotations of the sentiments which these works had suggested to me. For these various tokens of sympathy with the art-critic, I had always a desire to thank the great American people, who have given such a beautiful satisfaction to my career as a writer. The sale of the Secrétan Gallery offers me that opportuny, I had so long looked for. I do not believe, that I can show, in a better manner, my gratitude to the Americans of good taste, than by presenting to them another series ot *chefs-d'œuvre*, this time united in a single Collection.

The Secrétan Collection will be talked of, long after it has ceased to exist. The auctioneer may knock down these magnificent works

one after another, but he cannot dispel the remembrance of this radiant *ensemble* of art, formed by Mr. Secrétan. The surroundings were worthy of the paintings. The mansion of Mr. Secrétan, situated in the heart of Paris, surrounded by a magnificent park, afforded the visitor to his collection the joy of being able to contemplate these beautiful objects, without being disturbed in his meditations by the noise of the streets, or by crowds of people. The authorization to visit the Collection, was not given to everybody. The amateur seemed to be anxious to screen the Masters from the gossip of those, who are led by idle curiosity, and not by the love of art.

In order to form such a gallery, it is not enough that an amateur should want to do it; nor is money always a sufficient agent. It requires a concomitancy of circumstances, by which the works become open to purchase. Paintings of this quality are not sold every day; unless some unforeseen event take place, they never leave the Collection which they embellish. Their possession is, in a manner, a title of nobility for the fortunate owner, and a ray of these Masters' glory illustrates the amateur, who cherishes and retains them and lives in communication with their ideas. The influence of the surroundings, in which we live, always makes itself felt; and of all the agents of civilization, Art is the most precious one.

Few men are born with the instinct of Art; at any rate, it is an exception. Generally, the taste for fine works is but slowly developed; its progression may be easily observed. It is rare that a collector unites, at once, under his roof, such a magnificent choice as Secrétan's Gallery.

Art is not a mere luxury, as those people think who do not go to the bottom of things. They are quite wrong in believing, that it is enough to be rich in order to form a collection. True, money, that great factor in our life, has its importance. But it serves only as a starting point in introducing in the dwelling of man, the art which transforms him and elevates his soul.

I have known amateurs who, at starting, made collections more in order to follow the fashion, than from instinct. They were hanging up those works which their wealth had procured them, as a

necessary or enviable luxury. And then, by dint of contemplating the Masters, the profane became initiated. The works which they had before their eyes, not only shed upon them the radiancy of their glory, but they also formed their taste. Now they look at them, not merely with their eyes, but with their very souls. What originally only was a millionnaire's fancy, becomes a passion for the beautiful. The beauty of these works being unravelled to them, they not only appreciate, but also love them. Soon the paintings become the companions of all their life, and they could not do any more without them. Their removal not only would leave a void on their walls, but also in their hearts. We get attached to Art, for the pleasure it affords and the consolation it spreads about it. Art alleviates our hearts in the worry of life; it is the ideal centre which appeases our mind; with its revelations and teachings it carries us away, as by enchantment, from the trivialness of our existence to the elevated regions of thought.

The prolonged study of the individuality of a certain race or civilization, is often less efficient for our education, than the work of a Master. What book with all its developments, could tell us the history of an epoch with the precision and conclusiveness of a painting of Peter de Hooghe, Van der Meer, of Delft, or Metsu. It suffices to contemplate attentively the "*Intérieur Hollandais*" of Peter de Hooghe, in order to be carried away to a removed century; far from the stirring turmoil of the present, into the intimacy of a time, buried in oblivion. I had certainly known already the genius of Peter de Hooghe, but never had it appeared to me so considerable as when, at the sale of the Narishkine collection, I beheld for the first time that absolute masterpiece. In the midst of so many rare paintings, this work of the exceedingly great artist, attracted and fascinated with the radiancy of a most noble art. It is by their peerless Masters, that nations keep their rank before posterity, even after their political power has been destroyed. Greece, for instance, is reduced to a minimum of influence in the so-called European Concert; but how it revives, grand and admirable, in the works it has bequeathed to us! Also the Netherlands, reduced in power, still preserve

their greatness by their Art and compel us to admire them. RUBENS, REMBRANDT, VAN DYCK, FRANS HALS, DE KEYSER and TENIERS represent, in the Secrétan Collection, the unperishable glory of a nation, that has lost its political importance. Whilst the warriors of the Netherlands only exist as a remembrance of a faded splendour, their Art still shines in all its majesty. That time has vanished, when a Dutch admiral could boast, that he would sail up the Thames with a broom attached tho the top of the mast, as a symbol of the Dutch power, intending to chastise England. But the master-painters are always there, proudly defying the whole world, compelled to bow down before their genius.

The Secrétan Collection had the rare good-luck of possessing the ancient masters in their highest expression. Among the paintings of FRANS HALS, there may be some of greater importance in their development; but nowhere is the freedom of his brush perceived with greater vigour, than in the picture of "*The Man with the Cane*"—smiling, satisfied exuberant with life and health. I do not know any of DE KEYSER's works, superior in quality to his portraits in the Secrétan Gallery. No Museum contains any more serene pictures of VAN DER MEER OF DELFT, this rare Master, who only has made about fifty paintings, none of them superior to the "*Lady and the Servant*", or to the "*Billet doux*".

The sale of the celebrated San Donato gallery, which took place in 1863, was the most considerable that had ever been seen so far. The total proceeds amounted to four millions and a half of francs. Such a thing had never been seen before; and it was thought that the like would not happen again in this century. Indeed, it could not be foreseen, that one day a sale would take place, that will yield at least twice the above amount. In Mr. Secrétan's Gallery we meet again with some of the finest works of the former collection; for instance: "*The Man in Armour*", of REMBRANDT, which is simply marvellous; "*The Horses of the Stadtholder*", of PAUL POTTER; *The Interrupted Game*, of OSTADE; and "*The five Senses*", of David TENIERS. The San Donato Collection had such a renown, that any work of art was, as it were, consecrated anew by its entering there. And so it will be with the paintings, which compose Mr. Se-

crétan's Gallery, they also will enjoy a reputation of their own. We must say in justice to Mr. Secrétan, that he did not restrain his taste to a definite epoch, as is often the case. It mattered little to him, whether the artist's glory had been confirmed by the lapse of centuries, or only went back to the epoch, when our great painters carried the art of our century to its climax. Mr. Secrétan never asked, from what country a masterpiece came, or from what particular civilization it had sprung; nor did he keep them apart in his gallery. Here the illustrious Flemish fraternized, on the walls, with the illustrious French and, in faith! they lived happily together. Never had the prominent masters, called the men of 1830, asserted their genius more brilliantly, than in this redoutable centre, where they had to contend with the ancient masters. Besides, were they not in their right place, in the midst of their ancestors, whose peers they also were? Ruisdaël, the great landscape-painter of the 17th century, (however beautiful his "*Sluice*" may be) has not produced any work of art, more complete and more intense, than the great French, who have risen in the first half of the 19th century, and whose glorious names are now for ever inscribed in the golden book of immortality.

But why make comparisons, in order to assert the brilliancy of Art in the past? It would be almost ridiculous, considering the veneration with which it is surrounded. Or should comparisons be made in order to still more set off the artists who have hardly disappeared from our midst, or who still live among us? It would be a superfluous task; for those who understand Art, have already formed a permanent opinion on that subject. I only wanted to state, *en passant*, that in this blending of ancient and modern paintings, there could not be a question of inferior Art; for alle these works mark a superiority. There are not two Grand Arts; there is but one; it may come from Italy, Greece, Spain, Holland, Germany, England, or France; it is always the same. It only differs in its expression, bearing the impress of the painter's soul, that we devine in his work. Wherever the vibration of the soul does not make itself felt in a painting, this one wi l remain in an inferior region, however great the virtuosity of the painter may be; whilst

the grand Art arrives at its complete intensity in all those works, which reveal the vibration of thought.

It is certainly on account of this, that quite a small picture of Hans Memling, as "*A Religious Subject*", suffices to reveal to us the serene heights of art; the same as Claude Lorrain, having come two centuries later, fascinates us with his "*Setting Sun*". The grand Art shines forth in "*David and Abigail*" of Rubens, an important work of a masterly ordonnance and admirable coloring; but it also radiates in the small panel of Metsu: "*The Breakfast*", which is a complete work, serene, of a magnificent character, although it only contains the figure of an old woman eating her soup; for there a first-class painter has expressed an intensity of life and that sweet retirement, which is so dear to old people. We also discover the grand Art in the admirable painting of Canaletto, one of the treasures of the Secrétan Gallery. Beside the pendant of this painting, at the Louvre, there is nowhere to be found such an important work of the same master.

After this rapid review of the ancient masters, which give such a lustre to the Secrétan Collection, we will sum up the no less important part of the French painters of this century.

The Americans, being a young nation, cannot have a past with regard to fine arts. But by the prodigious development of their industry and their extensive trade, they have felt, like all civilized countries, the necessity of surrounding themselves with works of art. I assisted, when still a lad, at the arrival in Europe of the first painters of American origin. I perfectly well remember Leutze, the painter of "Washington crossing the Delaware" which, I think, is at the Capitol. I knew this work before the Americans did; for I saw it being painted at Dusseldorf, and I was a juvenile witness of the enthusiasm which it roused at that epoch. Leutze was the founder of the American colony, that came over in order to penetrate the secret of German Art. Since then, the current of American art-students has been turned toward Paris. For many years I have, with a lively interest, watched these American painters, who are forming a nucleus, from which, sooner ar later, will rise the national Art, the Americans do not yet possess. But to him that observes

the current of ideas, it is no longer doubtful, that the New World, whilst waiting for its individual art, has its artistic comprehension. Numerous and important collections are there to prove this.

Perhaps, at bottom, we had, more than once, a certain spite against the people, that carries away from us a part of our French renown. But, at any rate, this sentiment is mitigated by the pride we feel, when witnessing the hospitality given by a great people to our national art. Yes, I admit freely that, when seeing so many masterpieces of our great artists leave for America, some bitterness was mingled with the satisfaction I felt at the thought that, with the admiration for the great artists who are our glory, there must necessarily spring forth a profound sympathy with the country that has produced them, and of which they represent one aspect of its multiple genius. Although it may be odious to speak of one's self, I may be allowed to add, that this emigration of our Art had to vex repeatedly the art-critic, who had the rare fortune and the great honour of living in the intimacy of some of these masters. M. Jules Dupré (of whom the Secrétan Collection contains a painting, impressed with such a power of conception, that renders him an equal of the greatest landscape-painters of all times) has taught me, by his narrations, to love the others, whom I only knew by their works. — I also have seen Corot, bending over his "Biblis", to which the old master, ever young in mind, has imparted the best qualities of his art, so that, although it was his last work, it might bear the date of 1865, like his admirable, poetical painting : "Morning", where Nymphs and Cupids are playing about beneath the large trees. Although his glory was already solidly established, Corot was a little grieved, because he was not appreciated, according to his valour, beyond the Ocean, where his friends and art-companions : Millet, Rousseau and Diaz were triumphing, together with Delacroix, Troyon and Decamps. Yet, for this noble man it was not a question of money; for besides being already originally well-off, piles of money were pouring upon him towards the end of his life; but he threw the large sums heedlessly into the drawers of his writing-desk, if he

did not employ them for charitable purposes. Many a time, laying down his brush, Corot used to say to me: "Don't take umbrage at the leaving of so many beautiful objects for America. Art is made to be seen and to be spread about. Do you count for nothing the honour, foreigners do us in appropriating our works? Let them go on and don't be alarmed by so little. There will always remain glory enough in our own country, that it will never be forgotten?

Thus spoke this admirable old man, in his serenity of mind which he preserved to his end; and I am bound to confess that he was right. I know, the Americans have learned to like Corot, whom they now consider justly as one of the greatest geniuses.

Artists of Corot's stamp always have a fertile brain. The labours of those who stand in the foreground of Art, seem to be inexhaustible. Thus were the great masters of past centuries; and the illustrious artists of the colossal pleiades, called the men of 1830, had inherited from them that fecundity in producing, which astonishes us as much as their genius itself. Except Géricault (of whose powerful art the Secrétan Collection has a sample in "*The Starting for the race at Rome*"), whose life had been so short, being snatched off at the age of thirty, all the great French artists of this century, have accumulated in their career an astounding number of first-class works. Like a privileged soil, thats yield several crops in the course of a year, the fecundity of gifted painters knows no standing-still. Thus we see Delacroix; he has hardly completed one painting, when he already begins another one. Now he makes a historical painting, of marvellous colouring, like the "*Return of Christopher Columbus*"; and then again he paints "*The Tiger surprised by the Serpent*", with a perfection that no painter of animals has reached before him. The brush of Rousseau begets masterpieces without cessation. The Secrétan Collection possesses a masterly canvas of this peerless artist: "*The Coalmen's Hut*"; and another of his most beautiful works: "*The Farm in the Wood*". He is as precise as Hobbema, whenever he wants it, and as ardent as Ruisdael, when such is his pleasure. It was really touching to hear the great Corot speak, with so sin-

cere emotion and so great admiration, of the great Rousseau. Besides, the whole group of important painters, had the same veneration for Rousseau. His name was continually on the lips of Diaz, whenever we conversed about that development of painting, which has carried, in this century, the French renown to its acme, and marked the most surprising epoch of art, which a nation may be proud of.

The American reader, for whom I write this introduction to the English Catalogue, does not need my recommendations, in order to know, what he has to think about the works of these colossal painters. But perhaps these details, relating to their intimate life, which I here jot down, will afford him some pleasure. I may say, that I was an attentive and wondering admirer of Diaz, and that he did me the honour of being my friend. He was already in the decline of life, but not of his art. when I had the good fortune to interest him sufficiently, so as to become my venerable companion. Although we were different in age, I completely shared his enthusiasm for Rousseau.

In my conversations with Dupré, I detected occasionally a reminiscence of his distressed youth; but never in my chats with Diaz. He spoke as he painted, with an exhaustible abundance and persuasive warmth. He was indeed a man of his own making, this astounding improviser of "*The Descent of the Gipsies*", the exquisite painter of "*Venus and Adonis*" and *Diana the Huntress*", whose marvellous colorings are imbued with the grace of Corregio.

I have seen many collections since the time I am a passionate admirer of arts — and my hair, turning grey tells me, alas! that this passion is not dated from yesterday. But never have I seen a gallery, the *ensemble* of which made a better appearance than that of Mr. Secrétan. It may be said that if all the Masters are there, they are all represented by superior works; a proof of Mr. Secrétan's excellent taste and his rare comprehension of Art. I have not the honour of knowing him personally, but on account of the works he loves, and which I adore, my sympathy goes straight to him at this moment, when he is compelled to part with his marvellous

Gallery. It is there that we meet with the "*Angelus*" of MILLET, this matchless masterpiece, which expresses the Religious Idea by the silent prayer of two humble beings in the midst of grand and beautiful Nature, wrapped in the poetic mystery of twilight.

One of my first essays on art had been devoted, more than thirty years ago, to this majestic work, which then was passed unheeded. The enthusiasm which it roused in my youthful heart, has not subsided with the flight of years— on the contrary. Every time one sees the painting, surpassing all others, one renders a still more profound homage to this greatest of artists.

I know quite well, that America has the great honour of having done justice to his genius, when the critique of his own country lost its time in discussing about him. It was the American, Mr. Hunt, a pupil of Millet, who first drew the attention of Mr Quincy Shaw, of Boston, to this important art, which France still disdained. So it turned out, that two thirds of Millet's works are now in America, and that in Mr. Shaw's Collection only, there are more than thirty pictures of the great artist which this distinguished connoisseur was the first to comprehend and to love. Last year, when we organized an exhibition of Millet's paintings, in order to erect at last a monument to his memory, we found out, that a very large number of his most important works were on the other side of the Atlantic. But, with many other beautiful works that remained among us, we still possessed his great masterpiece : "*The Angelus*". Where will it be to-morrow? In the history of Art I do not know a more brilliant page than this one. Its contemplation detaches us immediately from all the agitations of modern life and distils, as by enchantment, a balm into our troubled minds. Oh! what matchless masterpiece is this!

Unfortunately, I cannot enter here into long details. A large volume would not suffice, if I wanted to analyze all the works, without any exception, of Secrétan's Gallery. Each of the paintings of our great masters would require at least several pages. But I deem it superfluous to dwell upon the subject beyond measure; for those who do me the honour to read this preface, are perhaps as well informed as I am. America possesses such a

great number of the works of our illustrious painters, that we may well assert, that our great French artists are quite as well at home beyond the Ocean, as they are in their own country.

What information could I still impart to my readers? — They know as well as I do, that Daubigny is one of the greatest landscape painters that ever existed. His broad style and powerful colouring, his insight into Nature and the emotions he felt before her, have never been better revealed, than in the magnificent painting : « *The Return of the Flock* », which gives us an impression of Evening, when everything is wrapped in twilight, when the moon, already in full splendour, has not yet quite effaced the fading lights of parting day. The painting is intensely poetical in its realness, and shows us the Master having attained perfection.

If somebody were still discussing the question, whether Decamps be a great master in the widest sense of the word, I would advise him to visit Mr. Secrétan's Gallery. Decamps is complety represented there, both with his aspirations after the great historic art, and in the paintings, where he studies the beasts, or where he avails himself of the monkey, in order to pour out his irony.

The "Expert Monkeys" must have been produced at a time, when the great artist wanted to avenge himself of the disdain of amateurs ; and the painting has become a masterpiece of observation, truth, humour and colour. The painting *"The Bull-dog and Scotch Terriers"* is likewise a real marvel. In these pictures the great artist attracts and retains us by the charm of their execution. In the admirable aquarelle *"Jesus among the Scribes"*, Decamps rises to the region of historic art; and also in *"Joseph sold by his Brothers"* he exhibits the highest qualities of style.

All those who are in possession of paintings, know what brilliancy Troyon imparts to art galleries. The art which he has carried to such a perfection, that of the animal-painter, is realistic in its very essence, as the master is so from inclination. But nothing is common in Nature, and the search of the Real could not be an excuse for those, who lower themselves to vulgarity — which is the negation of every art. Troyon is realistic in his own manner,

which is the good one. He does not pursue the real to the prejudice of good taste. In the thorough study of animal life, he is quite precise in physical observation, but he also shows that elevated feeling, which Nature always rouses in the heart of those who are able to contemplate her and submit to her influence. In this point of view, "*Fording the River*" is a pure masterpiece. It may be ranked among the most beautiful pictures of this great animal-painter who, at the same time, is also a great landscape-painter. There are seven of Troyon's paintings in the Secrétan Gallery, and if they are not equally important, they show at least the same quality. His great "*Setter*" is a masterly page in the simplicity of the subject; the same as his "*Cow in the Pasture*", his "*Poultry-yard*" and his "*Norman Pasturage*" are exquisite in their truth and clearness, every part of them showing the mark of the master.

Mr. Secrétan's Collection contains a notable part of Mr. Meissonier's works. He was extremely fond of this great artist who, in our century, has renewed the intimateness of the Flemish art, that had ceased with these illustrious masters.

The same as Metsu, for instance, retains us with the simple figure of an ordinary woman, whose character he has scrutinized to the very bottom of her soul, so does Meissonier, in his "*Reader in rosy dress*", or the "*Three Smokers*" confiding their secrets to each other, tell us the history of their whole life. The great art of Mr. Meissonier does not derive its only value from the irreproachable drawing and seductive painting, without any visible effort; but it retains and fascinates us chiefly through the psychological study of its figures. Let us take, for example, "*The Reader of the Manuscript*" showing us a young man reading a written document. Everything, not only in his features, but also in his attitude, in his least gestures, in the manner in which he holds his pen to his lips, — everything reveals the state of his mind. What a great sincerity is likewise expressed in the simple "*Smoker*", who caresses his clay-pipe, while his thoughts are wandering. The observation of Nature could not be carried farther, not merely endearing her to us at the surface; and it is there, that Meissonier's art is so great, by giving

expression to the characters, which he everywhere knows so well to analyze.

At the Museum of Amsterdam exists a painting of Metsu, representing an old woman reading the Bible. The innermost sentiments: devotion, faith, the consolations of religion, are expressed there with such truth, that this little painting is impressed at once, and forever, on our memory. We think of it, every time we see an old woman absorbed in reading. Meissonier's works have more than once, produced the same effect on me. Whenever I see a young man reading a letter, with which he seems to be engrossed; or when I see another, leaning on a window-sill, his looks wandering, in a vague preoccupation with an undefined subject: immediately I am reminded of Mr. Meissonier's art. This is so, because the great master expresses most often a general state of mind, which does not belong to a determined epoch, but subsists at all times, as a summary of mankind, that changes its exterior, according to the age, but whose soul is immutable and reveals itself always in the same manner. Thus for instance, the costume *Louis XV* (of which Mr. Meissonier is fond, because the painter finds in it a resource for his palette), is only an accessory, of little importance, in his works, that derive their high value, not from what the artist represents, but from what he expresses. Mr. Meissonier pursues the study of character, even in his figures of the smallest dimension, as for instance in the "*Vicar's Wine*" and the "*Bowl-players at Antibes*", that are rendered to the greatest perfection, and yet keep a certain broadness of execution.

The favour which Mr. Meissonier enjoys; his prominent position in the world of Arts in the 19 century, and the considerable prices his works have obtained, may thus be explained as the logical consequence of the perfect impression this eminent painter endeavours to give to his art, and of the care he takes of his reputation, always avoiding a too hasty production. It is quite just, that this master should see himself placed, in the estimation of his epoch, on a rank which is generally reserved but to departed artists.

With the beginning of the Second Empire, in whose history Mr. Meissonier had taken a large part, the artist entered upon

what is called "military" painting. The great works which originated at that time, are well known. America possesses, among others, "*The Charge of the Cuirassiers at Friedland*", in sight of the victorious Emperor. The Secrétan gallery, in order to be complete, had to own one of the most remarkable paintings of this genre : *The Cuirassiers* (1805). That picture appeared for the first time at the Universal Exhibition of 1878, and the enthusiasm it called forth is still present in my memory. The regiment of cuirassiers is drawn up in a long file, where we hesitate what to admire most, the variety in the movement of the horses or the different attitudes of the horsemen. Nature itself has been transposed on the canvas with such an expression of truth, that nowhere in the painting any traces of effort are visible. A gallery which counts thirty-one paintings of so great an artist, is already, for that simple reason, a very considerable one. We must relinquish the endeavour of mentioning each of these gems separately, although every one deserves to be spoken of lengthily; but their number is too considerable.

Mr. Secrétan wanted to collect both the ancient masters and the great modern painters, without exception. In such a collection, COURBET necessarily had to occupy a place, and in order to keep his rank in such a company, he had to be represented by a masterpiece. It is beyond contest that Courbet's "*Roe-cover*" is his principal work, where the marvellous talent of the colorist shines forth, as one of the most brilliant manifestations of the French School in this century. The work is harmoniously kept and of the most complete distinction. Nature has been reproduced directly in all its freshness. It is more than a quarter of a century ago, that this painting had appeared at the Salon. Artists and connoisseurs unanimously applauded this capital work; even the most inveterate detractors of Courbet were compelled to admire it. To be placed in a Collection, is often a final and dangerous trial for a work of art; but it must be said of the "*Roe-cover*" that, far from weakening in the midst of the masterpieces of which the Secrétan Gallery is composed, it received from them its final consecration.

Fromentin could not be wanting in this collection. Nobody has better defined the Orient in its silvery tones, where the transpareney of the atmosphere envelops man and things. « *Hawking* » is justly celebrated among the paintings of this eminent artist; but according to my opinion, "*The Chiffa Pass*" is quite a match to it. Fromentin is, properly speaking, a charmer; he charms the connoisseurs and ingratiates himself with the general public.

One is struck with the prodigious distinction of this art, which also reflects the eharacter of the artist who, even outside of his art, showed quite a superior intellect. His literary works would have certainly procured him a seat at the *Académie Française*, if the *Institut* had not claimed him.

Isabey naturally has his place in the midst of the greatest French painters of our century; and the Secrétan gallery owns in the « *Wedding at the Church of Delft* » one of the finest paintings of this fine artist.

Thus is the Secrétan Gallery, sketched in large outlines. It would have been a pleasant task, to dwell on every one of the works, without exception; but my space is limited, and I was obliged to make a summary of the *ensemble*. The value of the paintings in this Gallery explains its celebrity; there is not one painting, which does not bear in itself the proofs of the greatest talent.

I must not forget "*The Ballad-Singer*" of Thomas Couture, an excellent painting of this master who rose in the French School, in the middle of this century, applauded by the entire world.

I also must mention :

Fortuny, this magician with the brush. whom Spain had furnished us; Ingres who in his "*Œdipus and the Sphynx*" pursued the classical Art of this century, when it was in its zenith; and Mr. Ziem, who descends in direct line from Canaletto.

I cannot defend myself from a certain melancholy, whilst deseribing these admirable paintings which have made of the Secrétan Gallery a considerable art centre, such as few amateurs have been able to constitute.

With the joy I always feel when speaking of the masters whom

I venerate, and with the satisfaction, given me by the opportunity of once more tendering them the tribute of my admiration, is mingled, at the end of this introduction, the grief of seeing the *Secrétan Gallery* going to disappear.

If one is fond of Arts, having worshipped them passionately all through life, one does not assist with a light heart at the dismemberment of a gallery that, in its *ensemble*, had procured us such a great delight.

How many a charming hour have I spent in Mr. Secrétan's Collection! I was so much habituated to contemplate there the genius of the great masters, that, henceforth, I shall feel a void in my life.

But Paris will also miss this centre, worthy of its pride; for a collection like this, spreads its rays beyond the walls, between which it is shut up; it becomes, as it were, a public treasure and imparts another greatness to our dear Paris which, without palaver, may be called the Capital of Arts.

There is no city in the world that offers to the writer, attentive to artistic manifestations, a vaster field of observation. If all the masterpieces are not among us, we may at least assert, that the entire history of Art, from its very infancy, is represented by first class works, in our museums and private collections. But however beautiful that what remains to console us may be, the dispersion of the Secrétan collection leaves a sad void in our affections. As far as I am concerned, I shall assist at the departure from France of more than one of these considerable works, with an oppressed heart, as if taking leave from dear friends, whom I am not sure to meet again.

Paris, June 1889.

ALBERT WOLFF.

Paintings

by

Modern Artists

BONINGTON

LA PLAGE

BONINGTON

(RICHARD PARKES)

No. 1

On the Sea-shore

(SUR LA PLAGE)

A vast expanse of sandy-shore at low-tide, in front of hight cliffs.

In the fore-ground, which is vividly illuminated, we see a peasant-girl advancing to the left, in white bonnet and red hood, holding a basket in her right hand. On her right, a pony is standing still, carrying a pack-saddle with two baskets. A rustic figure, apparently a fish-monger, is leaning against the pony, and talking with two fisher-women, seated on the sand. Near the latter, are some baskets full with fish.

In the distance, to the right, is the sea, where a big schooner, with brailed sails, has stranded.

Near the horizon we see a great many fisher-boats. A lovely sky with big, luminous clouds.

Canvas. 25 1/4 in. by 37 3/4 in.

COROT

(CAMILLE)

No. 2

Morning.

(LE MATIN)

Large trees with a greyish verdure, of warm, powerful tones, cover the painting almost entirely, affording only, to the left, a glimpse of a clear sky, and on the horizon, a vista of distant hills, bathed in the silvery mists of morning.

In this poetic landscape, winged Cupids are fluttering, like libellulas, among the flowers.

A young nymph catches one of these flying Cupids and seems intending to hold him fast with a light woollen thread. Her head, seen in profile, detached, beneath a luminous sky, from the background of silvery hills. She is dressed only in a light, short drapery, thrown behind and fastened to the shoulders. Her hair is tied up with a red ribbon.

Signed on the left : Corot, 1865.

Canvas. 61 in by. 51 1/2 in.

BIBLI

COROT

(CAMILLE)

No. 3

Biblis.

Biblis is lying down on the verge of a wood-land on a height which overlooks the sea. She is going to be changed in an inexhaustible spring. The metamorphosis is beginning; the water is flowing already from her long dishevelled hair.

In the meadow before the wood, the remaining children of the nymph Cyanea come running in despair, but they arrive too late to save their sister.

On the right, huge rocks on which some shrubbery is growing, and from which ivy and lichen are dangling.

On the horizon, a glimpse of the sea; evening sky, lit-up by the rays of the setting sun, and spotted, in its lower part, by opaline clouds.

Canvas. 46 in. by 60 1/2 in.

This picture is Corot's last work.

COROT

(CAMILLE)

No. 4

Evening.

(LE SOIR)

In the fore-ground, a pond in which the lights of the setting sun are reflected.

A fisherman draws, towards a clod, a boat in which another fisherman is sitting. The latter, covered with a red bonnet, arranges his net and is about throwing it in the water.

On the right, fore-ground of rocks, forming a grotto, and a few trees.

To the left, a hillock surrounded with water and two inclined trees, detaching themselves from the sky, streaked above with large bands of clouds.

Beyond the pond, a woody hill, in silhouette, stands out against the sky, gilt by the setting sun. Sky and hill are reflected in the pond.

Signed below, on the right.

Canvas. 13 3/4 in. by 20 1/2 in.

COROT

(CAMILLE)

No. 5

The Pond.

(L'ÉTANG)

To the left, in the back ground, is the Pond, in which the luminous clouds of a bluish-grey sky are reflected, and which bathes the foot of a group of rocks, on which some trees and shrubs have grown.

In the fore-ground, a meadow sprinkled with little flowers.

On the left, a tree is delineated against the pond and the sky. A little to the right of this tree, a fisherman with a red cap, is sitting in his boat, which is fastened to the bank, among the weeds.

Signed to the left.

Panel. 7 in. by 10 in.

COURBET

(GUSTAVE)

No. 6

A Roe-Cover.

(LA REMISE DE CHEVREUILS)

In a large glade, shut in by vertical grey rocks, which are partly illuminated by the sun, four roes are on the edge of a limpid sheet of water, formed by the spring that issues from the rocks.

On the left, in the fore ground, a cluster of smooth-trunked trees, rising along the rocks. At the foot of these trees, are two roes; one of them is lying down.

On the right, beyond the sheet of water, is a large tree, and further-on to the right, a back-ground of wood, above which we have a glimpse of the sky.

At the bottom of the painting, are two more roes, one ot them crossing the sheet of water, whilst the other is drinking.

Signed on the left : Gustave Courbet.

Canvas. 67 in. by 80 in.

Exposition des Cent Chefs-d'œuvre, 1883.

COUTURE

(THOMAS)

No. 7

The Ballad-Singer

(LE TROUVÈRE)

He is sitting on a stone, in an open country and, having laid aside his guitar for a moment, he recites a sad ballad. His looks are inspired; his audience, and especially two young women, listen with the greatest attention. Among the crowd, in the middle distance, an old man holds his head between his two hands and weeps at the recital.

Canvas. 67 in. by 55/12 in.

From the Gsell Gallery, Vienna 1872.

DAUBIGNY

(CHARLES)

No. 8

The return of the Flock.

(LE RETOUR DU TROUPEAU)

It is evening; the night approaches; day-light has almost entirely vanished.

In the deep-blue sky, a little above the hills, which are kept in the shade, the sparkling full-moon lights-up with reddish tints the scarce mists that surround it.

At the foot of the hill, the fog is floating over a brook and vividly reflects the light of the moon.

In the fore-ground, a shepherd, followed and assisted by his two dogs, leads his numerous flock homewards, across a verdant plain.

Signed to the left: Daubigny 187[illegible].

Canvas. 41 1/2 in. by 74 1/2 in.

LA RENTREE DES MOUTONS

DAUBIGNY

(CHARLES)

No. 9

A Brook in the Forest.

(RUISSEAU DANS LA FORÊT)

In the fore-ground : the pond, in which the water of a somewhat higher situated brook is flowing, forming a little fall, and rolling over pebbles.

To the right : on a small slope, washed by the water of the pond, is a group of two trees, with vigorous, dark trunks, leaning towards the left, covering the brook and framing-in the back-ground of the painting, which represents a luxuriant country, dotted with numerous trees and fenced-in meadows.

In front : a somber slope with large trees. To the left : two cows, lit-up by the sun.

Through the branches, one perceives the grey, cloudy sky. A raven, perching on a branch, is set off against the sky.

Signed on the left.

Panel. 8 3/4 in. by 12 1/4 in.

DECAMPS

(ALEXANDRE)

No. 10

Joseph sold by his Brothers.

(JOSEPH VENDU PAR SES FRÈRES)

On the fore-ground, a woman, dressed in a long blue tunic, is squatting down and leaning over a brook, issuing from a spring with grotto-like surroundings, made up of stone and earth.

She seems to be occupied with filling some earthen vessels, one of which is standing behind her.

In the back ground, a caravan of Arabs in coloured costumes and their camels, are delineated against an Egyptian landscape, arid, burnt by the sun of the East, that fills it with light.

On the left, a group of Arabs, in charge of Joseph, who is entirely naked. — In the centre, an enormous camel detaches itself vigorously from the luminous sky. A little further-on, a camel is lying down, its neck and head stretched on the ground. Behind, other camels, lying or standing.

Very delicate and warm sky, in which vultures are soaring. — Golden clouds near the horizon.

Signed to the left : Decamps 1838.

Canvas. 37 1/2 in. by 51 in.

EFH VENDU PAR SES FRERES

DECAMPS

(ALEXANDRE)

No. 11

The Expert Monkeys.

(LES SINGES EXPERTS)

Before a painting on an easel, is an old amateur, in a large, grey coat; he is leaning forward and looking attentively at the painting. His head is covered with a black silk cap; with his left hand he holds, behind his back, his cane and grey hat.

Three monkeys are on the left; one, standing, dressed in a large, black paletot with a fur collar, holds a painting under its left arm, and a big green umbrella under its right one.

Another monkey, sitting on an arm-chair, wears a white wig and a jockey-cap with a large peak. It holds a magnifying-glass, with which it examines the painting, the old amateur is contemplating. On that same arm-chair the third monkey is standing, looking likewise at the painting, with an eye-glass which it holds in its hand.

Signed.

Canvas. 17 1/2 in. by 25 in.

DECAMPS

(ALEXANDRE)

No. 12

The Slinger.

(LE FRONDEUR)

A negro is standing in the midst of a ruin; he wears a red shirt and white drilling trousers; — a gaming-bag is hanging from his shoulders.

He is leaning forward, watching an owl on an old wall, which he is about to kill by means of a sling. On his left, a young woman is sitting, holding near her side a little boy, who is standing.

Signed.

Canvas. 26 in. by 31 1/2 in.

Exposition des Cent Chefs-d'œuvre 1883.

LE FRONDEUR

DECAMPS

(ALEXANDRE

No. 13

Turkish Executioners.

(BOURREAUX TURCS)

Three Turkish executioners are before a prison gate.

The one to the right, is leaning against the wall. with the butt-end of his musket on the ground. He is wrapped in a long burnous, the whiteness of which vies with that of the wall, both being illuminated by the rays of the sun. A red hood surrounds his dark face.

The second one, an old negro, is squatting down before the prison gate. In his right arm he holds two Turkish pistols. His bust and arms are nude. His white turban and grey mustache are touched by the sunbeams.

The third one is seated to the right, with outstretched legs. With his right arm he leans on the lowest step of the stairs and is turned towards the negro, with whom he speaks.

The arch of the gate is covered with many-coloured mosaic work.

Monogram to the left : D. C. 183-.

Canvas : 23 in., by 25 1/2 in.

DECAMPS

(ALEXANDRE)

No. 14

Bull-dog and Scotch terrier.

(BOULE-DOGUE ET TERRIER ÉCOSSAIS)

The one standing, muzzled, is seen in profile; the other is lying down, its head, with full front, leaning on the ground, between its paws.
Both are looking at the spectator.
Signed on the right : Decamps 183-.

Canvas. 12 1/2 in. by 15/12 in.

FOXHOUND ET TERRIER ÉCOSSAIS

DECAMPS

(ALEXANDRE)

No. 15

Armenian Soldiers.

(SOLDATS ARMÉNIENS)

On a pile of rocks, burnt by the Eastern sun, five Armenian soldiers are sitting or lying down; they are dressed in their picturesque, national costume; their weapons are alongside of them.

They chat together, while resting.

The group of the three nearest soldiers, to the left, stands out against the luminous horizon of a cloudy sky.

Signed below, with the Initials : D. C.

Panel. 8 1/4 inch, by 10 inch.

DELACROIX

(EUGÈNE)

No. 16

The Return of Christopher Columbus.

(LE RETOUR DE CHRISTOPHE COLOMB)

Columbus ascends the steps, covered with a blue carpet, of the grand stairs, leading to the Palace of the King.

On the top of the stairs, the King and the Queen, standing under a canopy covered with red drapery, wait for the great navigator who advances, followed by some natives, whom he has brought with him from the distant lands, he has discovered.

Behind, cavaliers, standards and the crowd, that is thronging around the Palace.

At the foot of the stairs, to the right, is a monk in white garb. — In the distance, to the left, the City.

Signed on foot to the left : Eug. Delacroix, 183[illegible].

Canvas. 34 1/2 in. by 45 in.

LE RETOUR DE CHRISTOPHE COLOMB

LE TIGRE ET LE SERPENT

DELACROIX

(EUGÈNE)

No. 17

The Tiger and the Serpent.

(TIGRE SURPRIS PAR UN SERPENT)

On a green slope, at the foot of a hill, creeps a bloody tiger, about to spring upon a serpent which, in the midst of cactus, to the left, lifts its head in his direction.

A piece of greenish blue sky, with a big, white cloud.

Signed on the right : Eug. Delacroix.

Panel. 12 1/2 in. by 15 1/2 in.

From the John W. Wilson Collection.

DELACROIX

(EUGÈNE)

No 18

Othello and Desdemona.

(OTHELLO ET DESDEMONA)

Desdemona, with dishevelled hair, is kneeling before Othello, who curses and repulses her.

Othello is dressed in a long red robe.

To the left, a Moorish gallery, where two persons are appearing.

On the ground, to the right, a feather-fan.

Signed on foot, to the left.

Panel. 15 1/2 in. by 12 1/2 in.

DIAZ

(NARCISSE)

No. 19

Diana the Huntress.

(DIANE CHASSERESSE)

Diana appears beneath a tree, whose dense foliage is detached from the blue sky. She holds a bow in her left hand. Cupid, on her right, holds up to her a fine rosy-coloured quiver, from which she takes an arrow.

She his depicted with full front. Her breast, arms and right leg are nude and brilliantly illuminated. A white and a red drapery are attached, beneath her breast, by a string of pearls, which passes over her shoulder. Over her right arm, a light, rosy-coloured drapery is thrown.

Behind and around her are four nymphs, draped in different colours. The one to the right, caresses a dog. Further down, a dog springs forward.

Signed on the left : N. Diaz 49.

Canvas. 46 in. by 22 3/4 in.

Exposition des Cent Chefs-d'œuvre, 1883.

DIAZ

(NARCISSE)

No. 20

The descent of the Gipsies.

(LA DESCENTE DES BOHÉMIENS)

A crowd of Gipsies, men and women, dressed in picturesque, brilliantly coloured costumes, descend by a narrow pass, through the forest.

On the top of the way, one perceives, between the trees, a piece of sky, illuminated by the lights of the setting sun.

In the foreground, beneath a rock, is a spring, out of which two fine dogs are going to drink.

To the left, a young woman is sitting, holding a child on her lap.

The sun lights up the young woman, the dogs and a part of the caravan, descending the road.

To the right, a yellowish slope, illuminated by the sun, whose rays also touch a few trunks on the left.

Canvas. 23 1/2 in. by 17 in.

From the Marmontel and Laurent-Richard Collections. Exposition des Cent Chefs-d'œuvre.

LES BOHEMIENS

DIAZ

(NARCISSE)

No. 21

Venus and Adonis.

(VÉNUS ET ADONIS)

On a rosy-coloured drapery, which is thrown over a hillock, near some large trees, Venus, entirely naked, in a half sitting posture, is leaning on Cupid. To her right, Adonis is sitting, wrapped in blue drapery, and caressing his big grey-hound.

The light shines full upon Venus, flashing on her skin and blonde hair. The whole group detaches itself from the very somber background of the forest.

A naked Love is playing on the turf, at the feet of Cupid, another one directs his flight towards the forest, above the head ol Venus.

Signed on foot, to the left : N. Diaz 45.

Canvas. 18 in. by 13 1/2.

DIAZ

(NARCISSE)

No. 22

Venus and Cupid.

(VÉNUS ET L'AMOUR)

Venus is leaning against a grassy hillock beneath a tree, around which vines are creeping; the lower part of her body is half covered with a white drapery.

With her right arm she is holding a Love, a winged child, that contemplates her with admiration.

With her left arm she holds the white drapery.

At her feet, Cupid is sitting, his quiver lying on the ground near him. He holds an arrow in his hand and seems to try its point.

Signed on the left : N. Diaz 185[illegible].

Panel. 17 3/4 in. by 11 3/4 in.

DIAZ

NARCISSE)

No. 23

The Pool in the Wood.

(LA MARE SOUS BOIS)

In the middle of the painting, is a pool with limpid water, entirely surrounded with trees.

To the left, at the foot of some large trees with straight trunks, on a green path, lit-up by the sun, a woman is bending down, as if she wanted to gather herbs. She wears a red shawl, brilliant beneath the sun, which also illuminates her white bonnet.

To the right, on the border of the pool, are old gnarled trunks with barren branches.

In the back ground, beyond the pool, the slope is lit-up by the sunbeams, which glide between the branches, touching here and there the trees of the forest.

Signed to the left : N. Diaz. 60.

Panel. 8 in. by 11 1/4 in.

DIAZ

(NARCISSE)

No. 24

The nude figure of a Woman.

(ÉTUDE DE FEMME NUE)

Only the head and the upper part of the body are finished. The lower parts of the legs, directed towards the left of the canvas, are merely outlined.

This study was made by Diaz for his large painting : « *Les dernières larmes*, » which was exposed at the Paris Salon of 1855.

Signed on foot : N. Diaz, 55

Canvas. 18 1/2 in. 11 1/2 in.

BORD DE RIVIERE

DUPRÉ

(JULES)

No. 25

Borders of a River.

(BORD DE RIVIÈRE)

In the fore-ground, a river, reflecting a brilliant sky with some scattered clouds.

On the right, a group of splendid trees, likewise reflected in the water.

On the left, a fisherman in his boat; his white vest receiving the rays of the sun.

Beyond the slope which borders the river, a meadow lit-up by the sun.

Horizon of distant hills.

Signed.

Canvas. 27 in. by 38 in.

FERRIER

(GABRIEL)

No. 26

Spring.

(LE PRINTEMPS)

In a vernal landscape, coming out from a grove nymphes are throwing flowers.

In the fore ground on the left an old man is seated, looking at them.

Canvas. 11 ft. 5 1/2 in. by 7 ft. 1/2 in.

FERRIER

(GABRIEL)

No. 27

Salambo.

She is lying on a carpet, in a Moresque apartment. A serpent is wound around her body, its head being near her face.

Canvas. 4 ft. 2 in. by 7 ft. 4 1/2 in.

These two pictures are exhibited at the " Universal Exhibition " Champ de Mars, Paris, and will only be delivered to buyer after its closing.

FERRIER

(GABRIEL)

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FORTUNY

(MARIANO)

No. 28

Arab fantasia.

(FANTASIA ARABE)

A crowd of people, with their chiefs in white bournouses, are gathered in front of a row of houses of Arab architecture, assisting at the mad *Fantasia*, executed by native soldiers, who, with gun in hand, go through all sorts of gymnastic performances and *make the powder play*.

Some spectators are sitting in the fore-ground. To the left, in the back-ground, a horseman, his face half concealed behind his bournous.

The stamp of Fortuny's sale is below, to the right.

Canvas. 14 1/2 in. 18 1/2 in.

FORTUNY

(MARIANO)

No. 29

Field exercises in the presence of the Queen of Spain.

(EXERCICE A FEU)

The Queen, with a Princess at her side, is halting, in her carriage, in a plain, at the foot of a high mount.

The carriage is drawn by four splendid horses. On its right, stands an officer of high rank, explaining the movements of the troops to the Queen. — Behind it, we see a great number of officers of the Staff.

On the left, in the fore-ground, is a battery of artillery, in front of the Queens carriage.

Several battalions are manœuvring along the road which passes over the mount from right to left. Skirmishers are scattered in front of their platoons and firing. — To the left, on the height, are several officers on horse-back.

In the fore-ground, an officer on horseback; a little to the left, an outrider on horseback.

Canvas.

This Painting had adorned the ceiling of the former Mansion of the Queen of Spain, in the Champs-Élysées, Paris.

FROMENTIN

(EUGÈNE)

No. 30

The Chiffa-Pass.

(LES GORGES DE LA CHIFFA)

A deep ravine, shut in by steep mountains, from which falls perpendicularly a limpid stream into a clear sheet of water below, making the latter spout up.

Arabs are halting in the ground, around the sheet of water. Their horses are let loose; some of them are drinking in the water.

To the right, a white horse, with a long mane, has entered into the water and drinks.

Signed on the right : Eug. Fromentin, 1874.

Canvas. 47 in. by 41 in.

EUG. FL. MENTIN

LA CHASSE AU FAUCON

FROMENTIN

(EUGÈNE)

No. 31

Hawking.

(LA CHASSE AU FAUCON)

In the fore-ground, in a sandy plain, near a spring, are six Arab horsemen, dressed in picturesque costumes and mounted on horses of various colours, assisting at a hawking expedition.

One of them, mounted on a superb white horse, holds his left arm stretched out towards the sky. On his fist perches a hooded falcon, which he will presenly let fly on a bird, that can be perceived high up in the sky.

Further on in the plain, other horsemen follow the chase. The horizon is bounded by a succession of bluish hills.

Very delicate blue sky, sprinkled with light, brilliant clouds.

Signed.

Canvas. 23 in. by 28 in.

Exposition des Cent Chefs-d'œuvre, 1883.

FROMENTIN

(EUGÈNE)

No. 32

An Alert.

(UNE ALERTE)

At the foot of a steep hill, four Arab horsemen, with bournouses and turbans, are galloping on their superb, high-mettled horses towards a descent, where other horsemen are disappearing in the distance.

One of the cavaliers, in the fore-ground, mounted on a white horse, wears a standard.

Grey, cloudy sky, very fine, very luminous.

Signed to the left : Eug. Fromentin.

Canvas. 23 1/2 in. by 16 in.

L ALERTE

FROMENTIN

(EUGÈNE)

No. 33

Arab Horsemen.

(CAVALIERS ARABES)

In the foreground, an Arab horseman is halting, near a hillock, covered with brushwood. He is mounted on a white horse; his gun is thrown over his shoulder. He is turning around on his saddle, as if he wanted to speak with another horseman, who is on his side and almost entirely concealed by him. His grey-hound stands near his horse. On the right, in the back-ground, other riders water their horses.

A glimpse of the evening sky, above, on the right.

Signed on the left : Eug. Fromentin.

Canvas. 15 3/4 in. by 12 1/2 in.

FROMENTIN

(EUGÉNE)

No. 34

The Arab Children.

(LES ENFANTS ARABES)

On the border of a wood, on a sandy ground, a troup of Arab children, with light, variegated costumes, are playing. They hold, in their hands, sticks that are bent on one end, and seem busy in driving some balls; one of them is lying on the ground, in their midst.

In the fore-ground, to the right, a little girl has fallen and stretches her hand towards a boy who is helping her to get up.

Greyish-blue, cloudy sky.

Signed, on the right : Eug. Fromentin, and the left : Dated 67.

Panel. 10 1/4 in. by 13 3/4 in.

COURSES LIBRES A ROME

GÉRICAULT

(JEAN-LOUIS)

No. 35

Starting for the Race, at Rome.

(COURSES LIBRES, A ROME)

On the right, at the foot of an elevated stand, decorated with red drapery and covered with spectators, we see a quantity of high-mettled horses, some of them carrying their riders, the others held by valets. A long, strong rope keeps them back and prevents them from rushing into the arena.

Some soldiers, with fixed bayonets, keep the crowd, to the left, within bounds. A number of eager spectators are perched on a wooden enclosure. Behind, one perceives crowds of people and carriages.

Canvas. 17 1/2 in. by 23 in.

GÉRICAULT

(JEAN-LOUIS)

No. 36

A Lancer.

(LE LANCIER)

He is standing on the ground, leaning against his horse. His right arm, stretched-out, is resting on the noble steed, that is pawing the ground with its fore-legs.

Red cap and jacket, richly trimmed with gold; large Wellington boots. With his right hand, he holds his big sabre, attached to his gilt belt.

Horizon of hills, beneath a sky covered with storm-clouds, and illumined by the setting sun to the left.

Canvas. 18 in. by 17 in.

OEDIPE ET LE SPHINX

INGRES

(J.-A.-DOMINIQUE)

No. 37

Oedipus and the Sphinx.

(ŒDIPE ET LE SPHINX)

Surrounded by enormous, precipitous and barren rocks, on an arcade formed of huge stones, the Sphinx is reclining; a little in front, Œdipus is standing, with one foot on a rock, armed with two arrows and trying to penetrate with his glance the mind of the sphinx, that is turning aside its head.

The winged Sphinx has the head and the breast of a young woman; the other parts of the body are those of an animal. Her paws resemble those of a lion; one of these is placed right on the brink of the precipice, from which fleshless, human skeletons, and also two feet with the flesh still on, are sticking out. The other paw in extended, with open claws, towards Œdipus, as if it wanted to tear him into pieces and hurl him in the precipice.

To the right, above, a piece of intensely blue sky, and below, one perceives a city and blue mountains.

Signed : J. Ingres, 1864.

Canvas. 41 1/4 in by. 34 1/2 inch.

From the Péreire Gallery.

ISABEY

(EUGÈNE)

No. 38

A Wedding in the Church of Delft.

(UN MARIAGE DANS L'EGLISE DE DELFT)

A staircase, near a pillar, is entirely covered with ladies and noblemen, in rich costumes.

Below, to the right, a picturesque crowd of curious spectators. On the left, on a rich carpet, the young spouse advances on the arm of a brilliant cavalier, surrounded by her family and followed by a host of friends.

Signed to the left : E. Isabey, 47.

Panel. 48 in. by 36 1/2.

UN MARIAGE DANS L'EGLISE DE DELFT

...E' ...ITA. SIER... 1805

MEISSONNIER

(JEAN-LOUIS-ERNEST)

No. 39

The Cuirassiers (1805).

(LES CUIRASSIERS (1805)

On a vast plain, composed of meadow-land and cultivated ground, at the foot af a long hill, sloping to the left, a regiment of cuirassiers is drawn up in battle line.

In the middle distance, to the right, below the houses on the hill, a squadron of artillery is on its march.

To the left, is a group of officers on horseback, among whom is a general, extending his right arm, as if he wanted to give an indication or an order.

Behind this group of officers, are several battalions of grenadiers, in battle line, or marching.

Quite back, to the left, the firing has already begun.

On the summit of the hill, behind the cuirassiers, we perceive, in the distance, the Emperor Napoleon, surrounded by his staff.

A grey and cloudy sky.

Signed to the left and dated 1878.

Canvas. 4 ft 1/2 in. by 6 ft 6 in.

Collection Crabbe, Brussels.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 40

Playing at Bowls, in the Moats of Antibes.

Several persons are playing at bowls in the moats of a fort, whose walls are strongly illuminated by the southern sun. They are surrounded by a crowd of spectators.

It is hot; most of the players have taken off their coats and play in their shirt-sleeves.

In the centre, one of the players, with a straw hat, is about to throw the bowl; beside him, another player, in a sailor's suit, with his arms akimbo, is watching him.

To the left, is another large group of players. On a ledge in the wall of the fort, many spectators are seated. Further on, to the right, is a carriage, drawn by a bay horse, in which two ladies are seated, with whom two of the players are conversing. Two dogs are to the right, in the fore-ground.

Signed, on the right : Meissonier, 1885.

Panel. 17 1/4 in. by 1/4 in.

Exposition des Cent Chefs-d'œuvre, 1883.

E. MEISSONIER

LE VIN DU CURÉ

E. MEISSONIER

LE VIN DU CURÉ

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 41

The Vicar's wine.

(LE VIN DU CURÉ)

In a large dining-room, a catholic priest and a gentleman with grey coat and short breeches, are seated opposite each other, at a rustic table, covered with a white cloth.

Breakfast is nearly finished; the two table-companions have begun the dessert, which is composed of grapes, fruit and, chiefly, of some bottles of good old wine.

The good priest, leaning upon the table, holds the stem of his glass between the fingers of his right hand and seems to call the attention of his partner on the quality of the golden liquor, which he is about to taste.

The expression of the figures is admirable with delicacy and life.

Signed on the right: Meissonier 1860.

Panel. 4 1/2 in. by 6 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 42

The Amateur of Painting.

LE PEINTRE ET L'AMATEUR)

A painter, with palette in hand, stands before a painting on an easel. He is dressed in a large, brown dressing-gown. On his side stands a gen tleman, with his head bent to the left and looking complacently at the painting. He is dressed in a red doublet, yellow great coat, short breeches and rosy-coloured stockings. His head is covered with a large red wig and he holds in his hand a soft-felt hat of a yellow colour.

To the right, is a table covered with a red cloth.

Still more to the right, is a chair of carved wood, on which some big books are lying. Several paintings decorate the wall of the studio in the back-ground.

Signed on the left: Meissonier.

Panel. 9 in. by 7 1/4 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 43

Young man writing a letter.

(JEUNE HOMME ÉCRIVANT UNE LETTRE)

In an elegant study, a young man is seated on an arm-chair, decorated with red leather and gilt nails. He is leaning over a table, covered with a green cloth and full of old red-edged books and papers. He is writing a letter which absorbs entirely his attention. His right arm is resting on the table; two fingers of his left hand are stuck between his lips, and in this manner the expression of meditation is still more enhanced in his face. — He stands out against a back-ground covered with tapestry. The light, penetrating from the window in front of him, brightly illuminates his fine profile, his beautiful blonde hair, his lace-cuffs, as well as the books and papers on the table. He wears a black cassock, short breeches and grey-blue stockings.

Signed to the left : Meissonier 1882.

Panel. 9 in. by 6 3/4 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 44

The Bowl-Players at Versailles

Several noblemen, dressed in costumes of different colours and short breeches, are playing at bowls in one of the alleys in the garden of the Castle at Versailles. Along the alley is the wall of a terrace, on which several avenues, planted with lime-trees, run together. — Two ladies are mingled with the players. Other ladies are seated on the terrace above, being interested in the game.

Near the staircase, which leads to the terrace, on the left, are two players. One of them is about to throw the bowl. The other players, united in a group, on the right, are watching fort it.

Roses and holly-hocks are blooming along the wall. — A flower-bed is to the left, in the foreground.

Signed on the right : Meissonier 1847.

Panel. 5 1/2 in. by 7 3/4 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 45

The three smokers.

(LES TROIS FUMEURS)

Three smokers are seated at a table, talking and drinking beer. The middle one, in front, is dressed in grey; he has his pipe between his lips and holds it with his left hand. The one to the left wears a long red coat, of which little more than the back is seen and which is vividly illuminated; he presents his fine profile to the full light; in his right hand he holds his pipe. He is talking, and the movements of his hands seem to indicate that he gives an explanation to the other two, who are listening.

The one to the right, is leaning over the table. with his left arm hanging over the back of his chair. The light which falls on his neck and hands, has been expressed by a very delicate drawing and admirable tints. He is dressed in black, with blue stockings.

Two hats are hanging on the wall; to the right, a third one, and a cane, are lying on a chair.

The painting is remarkable by the life-like expression of the faces, its colouring, and the serious exterior of the figures.

Signed on the right : Meissonier, 185[illegible].

Panel. 4 1/4 in. by 5 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 46

Bowl-Players at Antibes

On the highest part of the shore, in front of a large wall with buttresses, are eight bowl-players, in their shirt-sleeves. One of them, a little further off, stoops in order to throw the bowl towards the group in the fore-ground. They all wear short breeches, grey or black stockings, grey pig-tailed wigs and black, cocked hats.

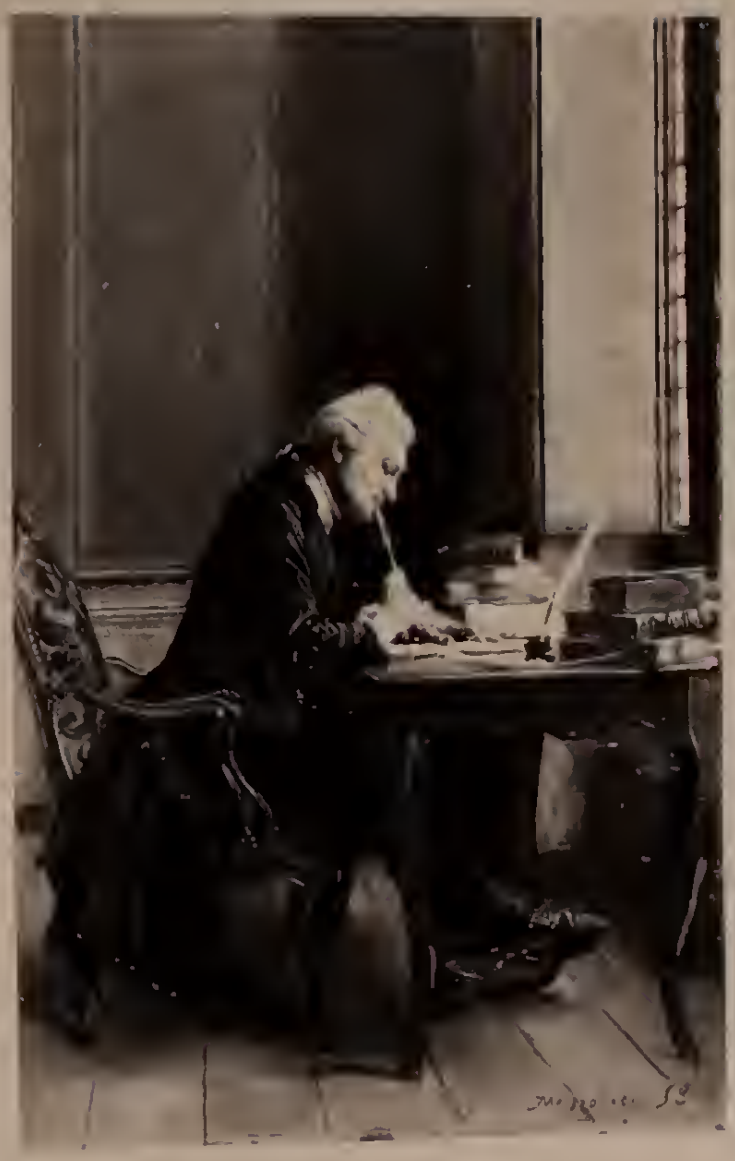
To the right, two soldiers in uniform — blue coat *à la française*, red epaulets, cocked hat with feathers — are looking at the game. The wall and the fore-ground on the left, are in the shade. The sun illuminates a part of the players and the shore to the right. Further-on, to the right, is a fort, illuminated by the sun, and bathed by the blue sea.

Back-ground of distant hills. Blue, very fine sky, with light, luminous clouds on the horizon.

Signed on the right : Meissonier 1869.

Panef. 4 3/4 in. by 7 in.

LA PÊCHE DE NUIT A ANTIBES



MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 47

The Writer, meditating.

(L'ÉCRIVAIN MÉDITANT)

He is seated to the left, at a little table, before a window on the right. The light which emanates from this window, illuminates his white wig, the whole right side of his face, his hands and the paper and books on the table. His left hand rests on the paper; with his right hand he holds a quill-pen, which touches his lips. He peruses what he has just written and reflects about what he is going to put on the paper. His head, in full light, is detached from the dark-yellow wainscot in the back-ground of the room.

The light glides over the floor, beneath the table, making his shoe-buckles shine brightly.

His cassock, breeches and stockings are all black.

Signed on the right : Meissonier 1858.

Panel. 6 1/2 in. by 4 1/2 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 48

The Reading of the Manuscript.

(LA LECTURE DU MANUSCRIT)

A young man is seated in an arm-chair, in a study, the back-ground of which is covered with a tapestry, representing a mythological subject. He wears a grey coat, short breeches and buckled shoes. He is leaning against a chest of drawers Louis XV, ornamented with gilt copper, and entirely covered with old books and papers.

Before him stands a table of carved wood, covered with a green cloth, on which are likewise heaped numerous books and papers.

In his left hand, which rests lightly on the cloth, he holds a manuscript, which he reads attentively. In his right hand, he has a quill-pen, which is raised towards his face and touches his lips. The delicately painted figure has a fine expression of meditation. The young man seems to be about to take notes or to make corrections. Behind him, on the floor, lies a large port-folio, full with papers. — To the right, is a red screen.

Signed at foot : Meissonier 185[illegible].

Panel. 6 in. by 4 3/4 in.

MEISSONIER

(JEAN-LOUIS ERNEST)

No. 49

The Reader (in a rosy gown).

(LE LISEUR EN COSTUME ROSE)

A young man is seated on an arm-chair, in his study; he holds a book in is hands and reads attentively.

Behind him is a table of rose-wood, covered with books; to his right, a stool, on which a scroll of papers is lying; on the floor is a big book near the arm-chair.

The young reader is dressed in a light dressing-gown of rosy silk, a large, grey vest *Louis XV* with flaps, short black breeches, blue stockings and buckled shoes.

His finely drawn face, with a charming expression, his blonde hair, his rosy gown, his vest, cravat and white cuffs, receive the light on the right, from a window, which we guess to exist, but do not see.

The figure is detached from the reddish background of the study. In the right-hand corner, in the middle distance, is a small piece of furniture of rose-wood, on which stand a delft vase and several books.

Signed on the right : Meissonier 1856.

Panel, 7 1/2 in., by 5 1/4 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 50

Troop of Musketeers.

(TROUPE DE MOUSQUETAIRES)

On a greyish road, winding, to the left, round a hill, which is covered with reddish heath, are a considerable troop of musketeers on horseback, dressed in costumes of different colours.

They march towards the right and disappear at the bend of the road.

In the fore-ground is a waste land, the herbs of which have a somber and warm colouring. At its end stands a tree, detached from the grey, cloudy sky, which is greatly diversified and luminous towards the horizon.

Signed on the left : Meissonier 185[illegible].

Panel. 4 1/4 in., by 6 3/4 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 51

The Smoker. — Red Costume

He is seated, a little to the left, on a chair with carved legs and-open worked back; he turns around and his face is seen with full front.

He is dressed in a large red great-coat, buttoned up to the neck, black breeches, red stockings and buckled shoes; on his head he wears a flapped, three-cornered hat.

His right arm is bent on a rustic table, situated on the right of the painting. He smokes a clay-pipe, which he holds with his right hand. On the table are a pewter vessel and a big glass, partly filled with beer.

Signed to the left : Meissonier 185[illegible].

Panel. 6 1 2 in. by 4 1/4 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 52

The Reader (in White).

(LE LISEUR BLANC)

He is seated on a green arm-chair. He wears a grey dressing gown, a large vest with flaps, short breeches and shoes with buckles. He holds a book on his crossed legs and reads.

The figure, presented with full front, somewhat inclined to the right, is young and pleasant. — He is bare-headed. The light strikes him from the right, through a window, the shutters of which we see on the left. He stands out against the sombre and warm back-ground of the study.

To the right a little bureau *Louis XV*, of rose wood, with drawers provided with copper handles. On the desk is a large book, opened. Upon the bureau are several books and papers. — The tapestry in the background represents a mythological subject.

Signed to the right : Meissonier 1851.

Panel. 6 1/2 in., by in.

MEISSONIER

(JEAN LOUIS-ERNEST)

No. 53

The Kiss.

(LE BAISER)

A park-gate is just opening, showing a garden in the back-ground. A beautiful young woman, dressed in a long morning gown of rosy-coloured silk, is entering. She holds the gate with one hand, and has given the other hand to a tall young man who, with his left arm, presses her to his bosom, whilst they exchange a passionate kiss.

The young man wears a grey great-coat, black gaiters and a lightly powdered wig. With the same hand, with which he presses his beloved, he holds a black three-cornered hat.

Signed on the left : Meissonier 185[illegible].

Panel. 5 1/2 in by 4 1/4.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 54

The Painter.

(LE PEINTRE)

He is seated on a chair of carved wood with a low back. In his left hand he holds a palette and some brushes, and another brush in his right hand, He is leaning back, examining the painting placed before him on an easel, at which he works. Behind him, on the ground, near the wall, is a stone jug. On a little table, to the right, are his glass and a bottle of fine, cut crystal-glass.

The light, coming from the window above, to the right, glides over his long, golden wig and his fancy-costume, in which he is dressed, and illuminates the corner of the wall behind him.

In the back-ground, several paintings are hanging on the wall of the studio.

Signed on the right : Meissonier 1859.

Panel. 5 1/2 in. by 3 1/2.

MEISSONIER

(JEAN-LOUIS-ERNEST

No. 55

A Chat

(CAUSERIE.

In a fine drawing-room, decorated with gilt panels, two gentlemen are standing. They wear the costume *Louis XV*. The one to the right, seen with full front, has a grey coat, large vest with flaps, short breeches and white stockings. He lifts his right hand and makes a gesture, occasioned by the conversation, and between the fingers he holds a pinch of snuff, which he has just taken from the snuff-box, held out by the second gentlemen, who is likewise going to take a pinch. — Both wear grey bobwigs. The gentleman on the left has a reddish costume. He is leaning against a table *Louis XV*, made of rose-wood, decorated with gilt brass-work and covered with books.

The light comes from the right, giving a brilliancy to the costumes and to the exquisitely outlined faces.

Fine Carpet. — A large window in the background.

Signed on the left with the monogram, EM.

Panel. 4 1/4 in. by 2 3/4 in.

15

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 56

Recital of the Siege of Berg-op-Zoom.

(RÉCIT DU SIÈGE DE BERG-OP-ZOOM)

Two old men are seated on a stone-bench attached to a wall, in the open air. They wear short breeches, white stockings, buckled shoes and black, flat hats of the epoch. The coat of the one is red, that of the other of a yellowish grey.

The one to the right holds, in his left hand, a long, silver-headed cane, stretched out before him on the sand. The other sits cross-legged, hugging his knees with his hands.

The two old men talk together in a friendly manner.

Round medallion, on wood. 1 3/4 inch in diameter.

MEISSONIER

LE RECIT

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 57

Field-Exercise of a battery of artillery at Vincennes.

(BATTERIE D'ARTILLERIE FAISANT L'EXERCICE A FEU A VINCENNES)

On a ruddy road, in the fore-ground, stops an ammunition-wagon. Two artillery-men are mounted on the saddle horses. On the box in front, an officer is seated. His right arm is raised and his hand touches the peak of his *kepi*, as if he wanted to shield his eyes, so as to watch better the firing of a piece of cannon, to the right, in the middle distance, at the foot of a hill, which is managed by three artillery-men.

Behind the ammunition-wagon in the fore-ground, an artillery-man, with his gun slung over his shoulder, is busy taking out ammunition from a half opened caisson.

In the back-ground, to the left, a second piece of cannon, managed by several artillery-men, is going to fire. Beyond the road are some trees, lost in the smoke. Above the trees and the hillock, is a grey, cloudy autumn-sky.

Signed at foot, to the left : M. 1860. Vincennes.

Panel. 5 1/4 in., by 7 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 58

Portrait of Madame X...

A young woman is seated, with full front, in a big, red arm-chair. She is in a low dress of white muslin, the body of which being ornamented with bows made of broad green ribbon.

Her elbow is supported by the arm of the chair. Her hand is raised to her face, her fingers resting against the chin and right cheek. Her feet are on a cushion. She is leaning towards the left of the painting, in a graceful and elegant attitude.

On her lap is a large open book, on which her left hand is placed.

The light comes from the right, almost in front, and illuminates the arm, the face and part of the splendid brown hair.

The lower part of the dress and the back-ground are broadly outlined.

Signed on the right, with the monogram : JM.

Panel. 11 3/4 in. by 9 3/4 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 59

The Amateur of paintings.

(L'AMATEUR DE PEINTURE)

An artist stands before an easel, on which a small painting is placed, with a brush in his right hand. He wears a grey coat, a lace collar and wide breeches.

On his right a young gentleman is seated, wearing a rich coat of yellow and red, a lace collar and red stockings. In his hand he holds a yellow hat of soft felt. The light illuminates his costume on the left and, the profile of his face; as well as the grey coat and the full-front face of the artist.

The amateur and the Painter look attentively at the painting and seem to talk about it.

At the foot of the easel, to the left, a large, brown grey-hound is lying down.

The background and part of the painting, are merely outlined.

Panel. 8 1/2 in. by 6 1/2.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 60

The Parting-Cup.

(LE COUP DE L'ÉTRIER)

A rider on a fine bay-horse, is halting at the gate of a city, on the border of a road.

He holds the bridle of his horse with his left hand; with his right one, he lifts a glass which a girl, standing on the left and holding a glass jug in her hand, has offered him.

He wears large, soft boots, a great-coat of a green-violet shade, a grey vest with flaps and a black three-cornered hat.

At the horse's feet are two dogs, broadly drawn, and indicated by a line between the trunks of two green trees, the sombre foliage of which stands out against the blue sky above, with luminous clouds towards the horizon.

Part of the painting is in form of a sketch.

Panel, 9 1/4 in. by 7 1/4 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 61

The hussar.

(UN HUSSARD)

He is standing by his white horse, near a hillock of a yellowish tint with some spots of green, from which the group is detached. His right leg is crossed over the left one, which bears the weight of the whole body. His right arm is resting on the neck his of horse, and his left one put akimbo. His knapsack is attached to his back by a long white strap.

He is dressed in a rich greenish blue costume whith white gimp, large boots with spurs, breeches with broad red stripes swhich are stuck inside the boots, talpack of the same colour as his coat and with large white stripes.

The sunbeams fall upon the head of the horse, to the left, and glide over the figure of the rider, illuminating his blonde mustache.

Finished study, signed on the right, with the monogram : EM.

Panel. 7 3/4 in. by 5 3/4 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 62

Figure of a Man. Study.

A man, wearing a kind of a *beret*, a red draping, which covers his breast, arms and half of his legs, yellow shoes and large gaiters. A large poniard, in its scabbard, is fixed to his belt. Red drapery under his left arm. With his right hand he holds a large stick on his shoulder.

He stands out against a back-ground of houses, broadly touched off.

Monogram on the right.

Panel. 11 3/4 in. by 7 3/4.

MILLET

(JEAN-FRANÇOIS)

No. 64

The Return from the Fountain.

(LE RETOUR DE LA FONTAINE)

In front of a grey stone-wall, crowned with verdure, is a young peasant-woman, on her way home, after having drawn water at a rustic well, which is seen in the background, on the left.

She is clothed is a blue skirt and a coarse, un bleached chemise, and her head is covered with a red kerchief. She carries her two pails, full of water.

On the right, a shovel and a pitch-fork are placed against the wall.

Signed on the right : J.-F. Millet.

Panel, 10 in. by 7 in.

MOROT

(AIMÉ)

No. 65

The Good Samaritan

(LE BON SAMARITAIN).

In an arid, stony region, an illman is riding on a mule. The Good Samaritan is walking on his side and supports hims.

Canvas. 13 ft 1 1/2 in. by 6 ft 8 1/2 in

This picture is now exhibited at the " Universal Exhibition " Champ de Mars, Paris, and will only be delivered to buyer after ts closing.

PRUD'HON

(PIERRE-PAUL)

Born at Cluny, in 1758. — Died at Paris in 1828.

No. 66

Andromache.

(ANDROMAQUE)

The Troyan woman, dressed in white, extends her face towards her little son who throws himself in her arms. A young woman stands in front of her, pushing the child towards her. Her head is adorned with blue bandelets and her body covered with a sombre drapery. Behind, another woman, leaning in the back of her seat, is contemplating them.

Finally, the messenger of Pyrrhus who surrenders Astyanax to the captive woman, appears in the back-ground, draped in red, his two arms stretched forwards.

Canvas. 4 ft. 3 in. by 5 ft. 7 in.

ROBERT FLEURY

(JOSEPH-NICOLAS)

No. 67

Reading of the Report.

(LA LECTURE DU RAPPORT)

In a large room, decorated with two paintings and with gilt wainscoting, Louis XIV, is seated on a big arm-chair, not far from a chimney, where a good fire is burning. He has his long wig, and is dressed in a large morning-dress, of a reddish colour; his feet rest on a blue cushion. He listens to the reading of a person, seated on a big stool, on the right.

Another person, dressed in red, is seated at a table, covered with a green carpet; he his also listening and is getting ready to write.

Signed on foot, to the left.

Dated 1860.

Canvas. 3 ft. 1 3/4 in. by 4 ft. 2 1/2 in.

ROUSSEAU

(THÉODORE)

No. 68

The Hut of the Coalmen.

(LA HUTTE DES CHARBONNIERS)

Blue autumn sky, with scattered clouds, which are getting more abundant towards the horizon and to which the sunbeams give a warm light. To the left, a vigorous group of old oaks with knotty trunks. Their dense foliage stands out in delicate silhouettes against the fine tones of the sky.

To the left is a tree whose trunk seems to have been broken in two by lightning.

In the middle distance, a woman is seated at the door of the coalmen's hut. Her head and shoulders are covered with a white, brightly illuminated hood.

To the right and left are grey rocks amidst the vegetation, which is already turning yellow.

In the middle of the fore-ground is a little pool, the water of which is flowing off to the right.

Signed on foot, to the left : Th. Rousseau.

Canvas. 35 1/2 in by 45 in.

Exposition des Cent Chefs-d'œuvre, 1883.

LA HUTTE DES CHATS NOIRS

ROUSSEAU

(THÉODORE)

No. 69

The Farm in the wood.

(LA FERME SOUS BOIS)

In the middle distance, on a green slope, stands a farm, or rather some huts, among trees. The sun illuminates the summit of the slope, the thatched roofs, the white-washed walls, the trees which shelter the cottages and the road on the right, lost between the double row of trees whose trunks are vividly touched by the rays.

In the fore-ground, at the foot of the slope, is a little pool, where three cows are drinking and which reflects a part of the middle distance.

On the right is a large oaktree, with knotty trunk and distorted branches, on which the sunlight is also playing. — The ground of the forest is of a reddish colour, with some grey stones, scattered on the right.

Signed on foot, to the right.

Panel. 15 1/2 in. by 26 in.

Exposition des Cent Chefs-d'œuvre. 1883.

ROUSSEAU

(THÉODORE)

No. 70

Jean de Paris

(JEAN DE PARIS)

A bright, luminous landscape in the forest of Fontainebleau.

In the foreground : young oaks with leaning trunks and rugose barks, on a verdant slope. They are lightly touched by the rays of the setting sun, which illuminate the summit of the slope.

A shepherd-girl keeps her sheep, that are seen grazing under the trees, on the left. She is seated, dressed in blue; her bonnet and white kerchief are strongly illuminated.

In the middle distance, appears, between the trees, a hill covered with luxuriant green, in full light.

Quite in the back-ground, the forest trees are detached from the clear, luminous sky of the parting day.

Above the trees we see the deep blue sky with a few slightly illuminated clouds.

Signed to the left.

Panel. 21 3/4 in. by 17 in.

ROUSSEAU

(THÉODORE)

No. 71

Spring.

(LE PRINTEMPS)

Against a soft, blue sky, of a most delicate shade, standsoff, to the left, and as far as the middle of the painting, a cluster of large trees of elegant, finely drawn forms.

In the middle of the back-ground, is a small pond, surrounded with trees, painted in very light tints, and forming nevertheless a contrast with the luminous sun-lit mists on the horizon, which are reflected in the pond.

To the right : some trees and young plants shootingup from the ground.

Fore-ground : reddish heath in bloom. In the midst, a stair-like path of moss-covered rocks, on which a peasant-woman descends, holding a cow by a rope.

Signed at foot, to the right : Th. Rousseau.

Panel, 16 in. by 19 1/2 in.

From the John Saulnier Collection.

ROUSSEAU

(THÉODORE)

No. 72

A Hamlet in Normandy.

(UN HAMEAU EN NORMANDIE)

Against a grey, stormy sky, which is clearing off towards the horizon, the trees, surrounding the hamlet, are delineated; nearly all the houses of the latter are thatched.

The sun illuminates the blue walls of some cottages.

To the left, among the trees, stands a house, the tiled roof of which gets a few sun-beam

In the centre, a peasant-woman, whose red bodice shines in the sunlight, is coming down a path, among green herbs and ruddy plants.

On the horizon, one perceives the blue sea which contrasts with the luminous clouds of the sky.

Signed to the right : Th. Rousseau.

Panel. 8 1/8. by 12 1/2 in.

Engraved by Martial.
From the John W. Wilson Collection.

LE CHEMIN

ROUSSEAU

(THÉODORE)

No. 73

The Road.

(LE CHEMIN)

To the right, a road winds around a little green hill, dotted with some grey rocks.

On the top of the hill, is a row of trees; the three largest ones, in the middle of the painting, of a very warm green, are set off, in silhouette, against the sky.

A peasant-woman is on the road, riding an ass.

Further on, another peasant-woman, on foot, with a red bodice.

On the horizon, one perceives the village church among the trees. — To the left of the road, is a pasture-ground.

Greyish-blue sky, very fine and delicate, luminous towards the horizon.

Monogram on the left : Th. R.

Panel. 5 1/4. by 9 1/2.

THIRION

(EUGÈNE-ROMAIN)

No. 74

The Poet and the Spring.

(LE POÈTE ET LA SOURCE)

The poet is seated on the ground, his left arm stretched out, holding his lyre in his right hand. A young nymph is seated on a hillock, to the right. an inclined urn, from which the wather of the spring is flowing. In her right hand she holds a palm branch.

On each side of her is a Cupid. One of them presents a cup, full of the water of the spring, to the poet, who is looking at the nymphe. — In the background is a landscape with a river.

Canvas.

THIRION

(EUGÈNE)

No. 75

The muse Euterpe

These two pictures are now exhibited at the, "Universal Exhibition" Champ de Mars, Paris, and will only be delivered to buyer after its closing.

LE PASSAGE DU GUE

TROYON

(CONSTANT)

No. 76

Fording.

(LE PASSAGE DU GUÉ)

On the fore-ground : the water of a pond, or a wide brook.

To the left, the summit of a grassy slope, before a field covered with high golden herbs, a large tree, with massive trunk and branches covered with somber verdure, is vigorously set off against a grey sky, cloudy and dark above, but clear towards the horizon.

To the right : a green forest, its large trees (lit up by the sun) reaching far into the landscape, until the middle of the painting.

On the way, leading along this wood, a peasant-woman, with her dog, drives a herd of seven cows.

They descend the slope, furrowed with ruts, that leads to the ford.

The first cows are already in the water; one begins to drink.

To the right, a brindled cow and a white one, are vividly lit-up by the rays of the sun, which merely touch the backs of their neighbours.

In the back-ground, a peasant, on a white horse, is riding off on the road, bordering the forest.

Signed on the right : C. Troyon, 1860.

Canvas. 38 1/2 in. by 51 in.

From the Viscount Dauphas Collection.
Exposition des Cent Chefs-d'œuvre. 1883.

TROYON

(CONSTANT)

No. 77

Cows in the pasture.

(VACHES AU PATURAGE)

In a vast meadow, shut in by a line of bluish hills, cows are grazing; they are kept by a cow-herd with his large black dog.

To the left, at the foot of a group of three high trees, are two cows; the one, of a reddish colour, is lying down, the other, black, is standing.

To the right, the trunk of a hewn tree, on which a billy goat is reclining with its forefeet.

In the back-ground, cow sare likewise grazing. Grey sky.

Signed to the left.

Canvas. 38 in. by 51 in.

TROYON

(CONSTANT)

No. 78

The Setter.

(LE CHIEN D'ARRÊT)

Somber sky, with big clouds, loaded with electricity. One feels that the storm is near and that it will soon burst over the country which is already in darkness.

In the fore-ground, a large brach-dog, white-and-black, standing on its hind-legs and supporting its front-legs against a bare hillock. A sunbeam throws a vivid light upon it, projecting its shadow upon the hillock. It raises its head, snuffing the air and seeming to "*howl at the storm*".

Signed on the left : C. Troyon, 1860.

Canvas. 64 in. by 51 in.

From the Crabbe Collection, Brussels.
Exposition des Cent Chefs-d'œuvre, 1883.

TROYON

(CONSTANT)

No. 79

Pasturage in Normandy.

(PATURAGE NORMAND)

A rich Norman meadow. — In the fore-ground, a white cow, lying down in the vivid sunlight. A russet cow, standing near the first one, receives likewise the rays of the sun. On the left is a flock of sheep, and beyond these, a peasant-woman is going towards the back-ground, where other cows are grazing to the right and left, before a row of high poplar-trees; beyond the latter, a verdant hill near the horizon.

To the left, a glimpse of the sea, and a village at the foot of a cliff.

Signed on the left : C. Troyon, 1852.

Panel. 15 in. by 21 1/2 in.

From the Laurent Richard Collection.

FATUFA'E NOI MANU'

TROYON

(CONSTANT)

No. 80

Descent of the Cows.

(LA DESCENTE DES VACHES)

To the right, an abrupt hill; below, on the foreground, the nook of a green, luxuriant meadow, from which issues a limpid spring, forming a pool. — In the rear, on top of the slope, appears a cowherd, leading his herd to the pool. He is vigorously set off against a warm and very bright sky, speckled with clouds, illuminated by the sun.

Five cows of different colours and a heifer arrive at the pool, accompanied by the black dog of the keeper.

One cow has already begun to drink; the others are getting near, following each other, from the top of the slope.

Signed on the left : C. Troyon.

Canvas. 21 in. by 14 in.

TROYON

(CONSTANT)

No. 81

Sheep in a forest.

(BERGER RAMENANT SON TROUPEAU)

A flock of sheep, led by a shepherd, are advancing on the fore-ground, strewn with withered leaves; the sunbeams dart upon those that are at the head of the flock.

Through a vista between the trees, one perceives the country and a cloudy sky, against which the silhouette of the shepherd is vigorously set-off.

The light is concentrated and very intense in the midst of the sky.

A tempestuous sky on the horizon, traversed by large luminous streaks.

Signed at foot, to the left : C. Troyon 1849.

Panel. 18 in. by 14 in.

From the COLLOT and the FAURE Collection.

BERGER RAMENANT UN TROUPEAU

C. TROYON

TROYON

(CONSTANT)

No. 82

The Poultry-Yard.

(LA BASSE-COUR)

In front of the stables, in the foreground, are a quantity of hens, pecking the corn which has just been thrown to them by a peasant girl.

The young woman is holding a flat basket under her arm and is about to open the door of the poultry-house.

In the midst of the troop of hens, a large cock with golden plumage is stalking about, shouting his cry of victory.

To the right, a few trees, through which the sunbeams shine upon the little house :

Signed on the left : C. Troyon.

Panel. 14 1/2 in. by 16 1/2 in.

ZIEM

(FÉLIX)

No. 83

A Dutch Canal.

(CANAL EN HOLLANDE)

In the fore-ground is the canal, in which the houses, standing on the opposite bank, are reflected.

On the left, a boat fastened among weeds. All along the bank, opposite, boats and barges. On the bank, to the left, a wind-mill and numerous houses, some of them standing within a cluster of trees, in the middle of the painting. The last rays of the sun are beaming upon the houses. Both, houses and boats, are reflected in the canal.

Greyish-blue sky, of a delicate and very warm tone, sprinkled with light clouds.

Signed.

Canvas. 27 in. by 41 in.

EN H A LE

Water-Colors

and

Drawings

LE "U" FAMILLE [illegible]TELLE

Water-Colors

and Drawings

DECAMPS

(ALEXANDRE)

No. 84

Jesus among the Scribes.

(JÉSUS PARMI LES DOCTEURS)

The Child Jesus, with naked arms and legs, stands in a simple, but dignified attitude, near a table to the right. He is dressed in a light blue tunic. Before him, a Scribe, cowering and apparently in profound meditation, holds a big, open book, on which Jesus lays his hand, whilst disserting upon it.

Behind the table, to the left, are a quantity of Divines, sitting or standing, dressed in long, richly coloured robes and covered with turbans or other Oriental headgear. All listen attentively to the words uttered by Jesus.

In the back-ground : a woman in an admiring attitude, and the crowd, keeping, respectfully, at a distance.

Painted in water colours.

14 in. by 18 in.

DELACROIX

(EUGÈNE)

No. 85

Rabelais.

He is sitting on a big arm-chair, near a table, covered with a cloth,on which his left arm is leaning; his right arm is resting on the arm-chair. He wears a long *houppelande* and a three-cornered hat. His legs are crossed, and he has sandals on his feet.

Rabelais seems to meditate what he is going to put on the paper.

Drawing, signed on the right : Eug. Delacroix.

10 in. by 7 3/4 in.

DELACROIX

(EUGÈNE)

No. 86

Portrait of the Actor Regnier.

(PORTRAIT DE L'ACTEUR RÉGNIER)

The actor is leaning against a table, covered with a red cloth. He wears a blue close-coat and a pair of red, puffed breeches. One knee is bent on a blue foot-stool.

He holds a pen in his right hand and is getting ready to sign his name.

His uncovered head, turned to the left, stands ont in full light against the grey background of the room. To the right, a black doublet is hanging on the wall.

Painted in water-colours and signed, to the left : Eug. Delacroix.

10 1/2 in. by 7 inch.

INGRES

(J.-A.-DOMINIQUE)

No. 87

Portrait of La Fontaine.

La Fontaine is represented standing, with a smile on his face, in his long wig *à la Louis XIV*. His right hand is leaning on a long cane, in his left he holds a pair of gloves; his *houppelande* is thrown back over his arm.

Signed on the right : J. Ingres f. 1864.

Pencil drawing.

8 1/4 in. by 6 1/2 in.

INGRES

(J.-A.-DOMINIQUE)

No. 88

Portrait of Poussin.

The great artist is sitting on a stool, his left foot reposing on a wooden basin.

He is dressed in a large drapery, which is thrown around his shoulders. With his right hand he holds a big volume, that is lying on his knees.

Signed to the right : Ingres, del.

Pencil Drawing.

8 1/4 in. by 6 1/2 in.

LAMI

(EUGÈNE)

No. 89

Louis XIV presenting the Dauphin to the Spanish Ambassadors.

(PRÉSENTATION DU DAUPHIN PAR LOUIS XIV AUX AMBASSADEURS D'ESPAGNE)

In one of the large halls of the Palace of Versailles, Louis XIV advances, holding the young Dauphin by the hand and presenting him to the Ambassadors. The latter make a deep bow and one of them kneels down.

To the right and left. we see a throng of grant ladies and courtiers; to the left, a cardinal.

Painted in water-colours.

17 in. by 25 in.

LAMI

(EUGÈNE)

No. 90

The Meet.

(LE RENDEZ-VOUS DE CHASSE)

Horses and carriages are arriving in front of a square pavilion with Italian roof. The horses are either led by the hand or mounted by lackeys.

All around, ladies in airy toilets and gentlemen in hunting-suits.

Painted in water-colours.

11 1/2 by 16 inch.

LAMI

(EUGÈNE)

No. 91

Reception-Day at Versailles.

(UN JOUR DE RÉCEPTION A VERSAILLES)

At the foot of a grand, interior staircase in the Palace of Versailles, several grand ladies, followed by their pages, who are carrying the trains of their dresses, and accompanied by noblemen, are about to ascend, at the heel of other personages.

Above, a broad peristyle, between the columns of which we perceive the blue sky in the distance, and to the left, the façade of the Castle.

Painted in water colours.

16 1/2 in. by 12 in.

LELOIR

(LOUIS)

No. 92

The Serenade.

(LA SERÉNADE)

We see a nobleman in front of a Spanish house; his cloak and hat are thrown on the ground; his sword is on his side, and in his left hand he holds a mandolin. He raises his head and arms towards two young women who appear among flowers, at the window of a balcony in the front of the house. He looks at them amorously and speaks to them.

To the right, a little further back, a band of musicians, dressed in dazzling red costumes, play on the instruments which they hold in their hands. Above, to the right, a clock is fixed to the wall of the house.

Signed, on the right : Louis Leloir, 1882.

Painted in water-colours.

40 1/2 in. by 17 1/2 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 93

The Chess-Players.

(LES JOUEURS D'ÉCHECS)

Two gentlemen are seated in a room, to the right of a high window, which throws a bright light upon them. They are leaning on a table, on which a chessboard is placed.

Both are dressed in a large *houppelande*. The one to the left, with a blonde wig, holding his chin with his left hand, seems to reflect profoundly and to hesitate about moving the figure which he touches with his right hand.

The one to the right, wears a sword. He is leaning on his right arm and smiles feebly, whilst watching the play of his opponent. He stands out against a screen, placed near the table. — Tapestry in the back-ground.

Signed at foot, to the left : Meissonier 185-.

Sepia.

8 1/4 in. by 6 3/4 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 94

A Bully.

(UN SPADASSIN)

He is standing, presenting himself with full front and having a bold, provoking look. His mustache is pointed upwards, his lips are slightly apart, his face up; his hand rests on his rapier; he looks as if he wanted to pick a quarrel.

His long hair is covered with a hat *Louis XIII*; he has a lace collar over his long doublet, shoes of the epoch, with spurs and soft gaiters.

Monogram on the right, dated 1882.

Sepia, set off with gouache.

12 1/4 in., by 8 3/4 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 95

A Trumpeter on horse-back.

(TROMPETTE A CHEVAL)

A soldier, with hat and coat *Louis XIII*, sits on a beautiful horse, in repose, and blows, with his face turned upward, a trumpet, which he holds in his right hand. A little flag, attached to the trumpet, is floating in the air.

The impatient horse bows down its head and lifts its front left leg, as if pawing the ground.

Signed to the left and dated 1879.

Pen-drawing with touches of China-ink, and gouache.

13 3/4 in., by 10 3/4 in.

MEISSONIER

(JEAN LOUIS-ERNEST)

No. 96

A Gentleman. Time of Lewis XIII.

(GENTILHOMME LOUIS XIII)

Shoes with spurs; high leather gaiters; a soft hat, turned up on the right; a doublet, rolled up under his left arm; a sword en his left side. — He is standing before a building of an uncertain architecture, which is broadly indicated. Hish ead, turned three quarters to the left, receives the light from the right, which gives a brilliancy to his lace collar.

He holds a pair of gloves in his joined hands and looks towards the left.

Signed on foot : Meissonier 1847.

Drawing with China-ink, set off with touches of gouache.

8 in. by 5 1/4 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 97

A Gentleman, curling his mustache.

(GENTILHOMME FRISANT SA MOUSTACHE)

In the embrasure of a large window, partly covered by a green curtain a young gentleman, with a costume *Louis XIII*, is leaning against the wall. The brim of his broad, soft hat is turned up on the left. He wears a yellow doublet with lace collar and cuffs, and grey breeches, tucked in his soft boots.

His long, light curls flow over his shoulders.

His head is bent backward; he curls his mustache between the fingers of his right hand, and is looking upwards, to the right, smiling and pensive. On his left we notice the broad, chiselled hilt of his sword,

Monogram, on the right, dated 1880.

Sepia, set off with aquarelle and gouache.

11 1/2 in., by 7 1/4 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 98

Portrait of Corneille.

(PORTRAIT DE CORNEILLE)

The great man is walking under a peristyle, the pillars of which are in the rear. His head, seen in three quarter profile, turns a little to the right; his fine, pensive look is directed to the front. He has a large forehead; the crown of his head is covered with a small round cap, from beneath which his long hair is falling down over his shoulders. He is dressed in a long drapery, which is wound around his right arm, and he holds a book with manuscript in his hands.

Signed, on the left, on the base of a pillar.

Drawing with two crayons.

9 1/4 in., by 6 3/4 in.

MEISSONIER

(JEAN-LOUIS-ERNEST)

No. 99

Portrait of a Man.

(PORTRAIT D'HOMME)

He is standing, his bare head slightly turned to the left. His hair, of a medium length, falls over his right temple and is brushed away from his left one. He is painted with full front. — In his right hand he holds some papers. Over his right arm passes a long drapery, which wraps him up entirely, from his shoulders downwards, as in a dressing gown. The light, coming from the left, illuminates him and throws his shadow on the ground.

There is a seal of red wax on the top, of the painting to the left.

Drawing in blue-black.

10 1/2 in. by 7 3/4 in.

MILLET

(JEAN-FRANÇOIS)

No. 100

A Peasant watering two Cows.

(PAYSAN FAISANT BOIRE DEUX VACHES)

The sun is setting on the horizon. A peasant has been leading his two cows to the bank of a river. He is coming down from the sloping bank, with his stick in hand, and waits.

Impression of silence and of the keen bracing air of the evening.

Pastel.

28 in. by 37 in.

From the Gavet collection 1875
and
C. Sedelmeyer's sale 1877.

PAYSAN FAISANT BOIRE SES VACHES

J F MILLET

A BERGÈRE

MILLET

(JEAN-FRANÇOIS)

No. 101

The Shepherd-girl

(LA BERGÈRE)

She is standing, leaning on a long staff. A *houppelande* with a hood is thrown over her shoulders.

Her head, covered with a red madras kerchief, detaches itself vigorously from a clear, brigt sky, from where the sun, hidden behind a dense cloud, darts its rays towards the horizon.

She is knitting, whilst her dog watches the flock of sheep, that are following her, browsing the grass on the meadow.

Pastel.

14 in. by 18 1/4 in.

Paintings

by

Old Masters

BELLINI

(Attributed to J.)

No. 102

Portrait of a Venetian Nobleman

(PORTRAIT D'UN SEIGNEUR VÉNITIEN)

In half length, looking to the right; light beard. He wears a flat cap and a wide cloak of garnet velvet.

Canvas, 27 in. by 23 in.

BOUCHER

(FRANÇOIS)

1704 — 1770, Paris

No. 103

The Sleep of Venus

(LE SOMMEIL DE VENUS)

The Goddess sleeps beneath a red drapery, which is held by two Cupids. Her chariot and doves are partly concealed by the rose-bushes. A third little Cupid sleeps on her side.

Signed and dated 1754.

Oval canvas, 41 in. by. 35 3/4 in.

CANALE

(ANTONIO)

Venice 1697-1768).

No. 104

View of Venice

(VUE DE VENISE)

The sea is ploughed by gondolas and merchant-ships.

In the centre are seen the Palace of the Doge, the Piazzetta, the domes of St. Mark's Cathedral and the Campanile.

On the left is the custom-house, next to which is a man of war, the prow being the only part visible.

This is one of the Master's finest and most important paintings.

Canvas. 4 ft. 7 in. by 7 ft. 6 1/2 in.

VUE DE VENISE

CODDE

(PIETER)

(XVII^e Century, the Hague)

No. 105

A Dutch Family.

(UNE FAMILLE HOLLANDAISE)

The mother, is sitting at a table, that is covered with a green cloth, wearing a black dress, white cap and large frill, carefully plaited. Her child, in a yellow silk dress, is standing before her, holding her bonnet. The father is seated to the left, bare-headed, with a black-frilled collar and muslin cuffs, his right arm leaning on the back of his chair. Another figure, wearing a large-brimmed hat and a yellow cloak, is leaning with his elbows on the table. Before him is a glass, containing a rosy liquor.

A maid-servant, standing farther back, is holding a ewer.

Divers Paintings are hanging on the wall.

Panel. 9 3/4 by 5 3/4 in. arched on the top.

Collection of the Baron de BEURNONVILLE.
Engraved by MONGIN.

COYPEL

(ANTOINE)

1661-1722 Paris

No. 106

Rinaldo in the gardens of Armida

(RENAUD DANS LES JARDINS D'ARMIDE)

The young hero, crowned with flowers, is lazily stretched out on the lap of the enchantress. Little Cupids flutter and play around them.

In the second distance, on the bank of a stream, two naiads listen to one of Armida's maids, who is playing on a lute.

Canvas: 4 ft 3 1/4 in by. 5 ft 3 in.

CUYP

(ALBERT)

Dordrecht 1605-1694.

No. 107

The Artist sketching from nature

(CUYP DESSINANT D'APRÈS NATURE)

An artist, supposed to be Alb. Cuyp, seated on a stone, seen from behind, is sketching a landscape. His valet, standing to his left, leaning on a cane, holds the horses by the bridle.

Before them, a flat, far-stretching country. On the right, a hillock, with some houses on it; the sea in the back-ground.

Fine, precious painting; admirable harmony of tones.

Panel : 10 1/2 in by 7 1/2.

Supplement of Smith's Catal. p. 655, No 18.
Collection of Lord Granville.
Collection of John W. Wilson, 1881.
Engraved by Gustave Greux.

DOW

(GÉRARD)

Born at Leyden in 1598; — Died 1674 (or 1680).

No. 108.

An elderly Woman looking at some valuable objects

(FEMME AGÉE REGARDANT DES OBJETS PRÉCIEUX)

She is seen through the window, sitting in her room, with her head in three quarter view towards the spectator. She holds a vase, made out of a shell and mounted on a gilt foot. On her shoulders is a garnet-coloured velvet cloak, lined with fur. In front of her is a table, covered with a green cloth, on which are placed a gold vase and a small bottle with liquor.

In the back-ground is a window; a painting on the right.

A fine, precious painting, signed in full.

Panel, 6 1/4 in. by 4 3/4 in.

DROUAIS

(FRANÇOIS-HUBERT)

1727-1775 Paris.

No. 109

Portrait of Lewis Philip, Duke of Chartres

(PORTRAIT DE LOUIS-PHILIPPE)

Painted in half length, turned to the right; — the three-cornered hat under his arm. His cuirass is partly concealed by his red coat. He wears the ribbon of the Grand Order of *Saint-Sulpice*, saltire-wise and a white scarf is tied to his belt.

Canvas. 45 1/4; by 34 1/4 in.

DROUAIS

(FRANÇOIS-HUBERT)

No. 110

Portrait of a Young Man

(PORTRAIT DE JEUNE HOMME)

Painted down to the waist, in a sitting posture, in three quarter view. Light hair, slightly powdered; white cravat and greyish dress. His hand is in his waistcoat.

Oval Canvas: 28 1/2 in. by 22 in.

DROUAIS

(FRANÇOIS-HUBERT)

Born at Paris, in 1727. — Died in 1775.

No. 111

Portrait of the Countess Dubarry.

Represented with the attributes of a Muse, holding a lyre and some wreaths. She is seated, with full front: her hair is powdered, she wears a white dress, with a blue gold-fringed belt around her waist. About her his a red silk drapery. At her feet is a book, a palette and a marble bust, upset.

To the left, in the middle distance, perfumes are burning near a stone column.

This important portrait is known as one of the finest works of the artist.

Canvas. 6 ft. 8 3/4 in. by 4 ft. 7 in.

DROUAIS

(FRANÇOIS-HUBERT)

No. 112

Portrait of a child

(PORTRAIT D'ENFANT)

Powdered hair, tied together with a ribbon; chemisette, leaving the shoulders bare; garnet mantle, lined with ermine.

Oval canvas. 17 1/4 in. by 14 1/4 in.

DYCK

(ANTHONY VAN)

Born at Antwerp, in 1599. Died at Blackfriars, near London, in 1641.

No. 113

Full length portrait of Cæsar Alexander Scaglia

(PORTRAIT EN PIED DE CÉSAR-ALEXANDRE SCAGLIA)

Bare-headed; long hair; turned up mustache; dressed in a black cassock and a cloak of the same colour, which he lifts a little with his left hand His right elbow is leaning against the pedestal of a pillar. — On the right, a chair, behind which a yellow curtain.

Canvas. 6 ft. 2 3/4 in. by 3 ft. 8 1/2 in.

Engraved in half-length, by Paul Pontius.
Collection of the Baron de Beursonville.

DYCK

(ANTHONY VAN)

No. 114

Portrait of Ann Cavendish, Lady Riche.

(PORTRAIT DE LADY CAVANDISH)

She is standing, painted full length and life size; her head is slightly turned to the left. Light, curly hair, ornamented with pearls. Black silk dress, low in the neck; short sleeves, a muslin chemisette, bordered with Maltese lace, covers her shoulders. Necklace formed by a double row of pearls.

Her arms are hanging down and she is holding a fan in her right hand. On a finger of her left hand is seen a diamond ring. A large curtain of a greenish colour for back-ground.

This is a superb and important portrait and is in a state of perfect preservation. It is worthy of a first class museum.

Canvas. 86 in. by 51 in.

San Donato's collection.
Smith's Catal. vol. III. p. 139. n° 498.

GENTILE DA FABRIANO

Born at Fabriano about 1370 (?). — Died at Rome in 1450.

No. 115

A Prince and his suite, visiting St Benedict of Florence

(LA VISITE D'UN PRINCE)

The kneeling Prince receives the blessings of the Saint.

His escort is on the left.

An interesting little painting.

Panel : 8 3/4 in. by 3 in.

FERRARI

(GAUDENZIO)

1484 — 1550 Valdugia (Milanese).

No. 116

The Death of Lucretia

(LA MORT DE LUCRETIA)

Seen down to the knees; dressed in blue; breast and arms nude. She stabs herself with a dagger. Two maids and an old man are near her.

Panel : 41 1/2 in. by 29 1/4 in.

FRAGONARD

(HONORÉ)

Born at Grasse in 1732. — Died at Paris in 1806.

No. 117

The Happy Family.

(L'HEUREUSE FAMILLE)

The mother, leaning against a stone pedestal, and holding her husband's hand, is showing him their youngest child asleep in its cradle.

Two older boys, chubby-faced and fair-haired, accompany their father.

In the back-ground is seen the grandmother, watching this scene with great happiness. A bright sunbeam illuminates the right side of the painting.

Ths is a charming composition, and of a remarkably brilliant colouring.

Canvas. 28 in. by 35 3/4 in.

FRANCIA

(Attributed to F. Raibolini, called)

No. 118

Portrait of a Young Man

(PORTRAIT DE JEUNE HOMME)

Seen down to the waist, in three quarters, turned to the left; black cap; flaxen hair falling straight down his neck.

He holds his gloves; the left hand is resting on a table, covered with a cloth. His black coat is partly concealed by a red cloak.

Back-ground, with marble columns on the sides.

Panel. 26 1/2 in by 20 1/2.

GELLÉE

(Called CLAUDE LORRAIN)

(Born at the Castle of Chamagne, on the banks of the Moselle, in 1600, — died in 1682, at Rome.)

No. 119.

Italian Landscape; Sunset.

(PAYSAGE D'ITALIE)

Animals in the fore-ground. To the left, a shepherd, sitting, watching two girls, who have taken hold of a goat, and want to make it cross the water.

In the middle distance rises a cluster of large trees, standing out against a bright and warm sky.

In the centre, a ruined aqueduct. On the right, a triumphal arch, reflected in the transparent water.

Hills in the back-ground; the edifices on the top of these vanish in the golden haze of the setting sun.

Canvas. 37 1/2 in. by 52 in.

GREUZE

(JEAN-BAPTISTE)

Born at Tournus, in 1725. — Died at the Louvre, in 1805.

No. 120

The Prayer

(LA PRIÈRE)

Bust of a little girl. She is looking towards the right. Her curly, auburn hair is braided and tied up with a blue ribbon. Her dress is negligent, leaving the shoulders bare. Her hands are joined together; she says her prayer with remarkable fervour.

Panel. 16 1/4 in. by 12 1/4 in

GREUZE

(JEAN-BAPTISTE)

Born at Tournus, in 1725. — Died at the Louvre, in 1805.

No. 120

The Prayer

(LA PRIÈRE)

Bust of a little girl. She is looking towards the right. Her curly, auburn hair is braided and tied up with a blue ribbon. Her dress is negligent, leaving the shoulders bare. Her hands are joined together; she says her prayer with remarkable fervour.

Panel. 16 1/4 in. by 12 1/4 in

GREUZE

(JEAN-BAPTISTE)

No. 121

Portrait of Mlle Pilibert Ledoux

(PORTRAIT DE Mlle LEDOUX)

Half-length. She is leaning on her left arm. Light, frizzled hair; white, low-bodied dress, leaving the arms bare; a blue scarf around her waist.

She holds a crown.

Panel : 23 in by 19 in.

GREUZE

(JEAN-BAPTISTE)

Born at Tournus, in 1725. — Died at the Louvre, in 1805

No. 122

Portrait of the artist

(PORTRAIT DE L'ARTISTE)

He is represented down to the waist : white hair, blue coat with large border, red waist-coat and white cravat.

Oval Canvas. 28 in. by 23 in.

PORTRAIT DE Mme [illegible]

PORTRAIT DE P VAN DEN BROECKE

HALS

(FRANS)

Born at Antwerp, about 1585. — Died at Harlem 1666.

No. 123

Portrait of Pieter van den Broeke of Antwerp founder of Batavia

(PORTRAIT DE PIERRE VAN DEN BROEKE D'ANVERS. FONDATEUR DE BATAVIA.)

He is in a sitting posture and seen down to the waist; his right hand is resting on his walking stick, whilst his left arm is akimbo. His head is turned three quarters towards the right. Black, frizzled hair, light mustaches, curling up, and imperial. — He has a bare front, animated looks and a frank martial countenance. He is clothed in a suit of black silk, gold piping along the seams, collar and cuffs of Maltese lace. A triple gold chain adorns his breast; his sword belt is just perceptible. The qack-grodnu is light grey.

This portrait, one of the finest and of the most powerfully painted of the master, is known as *the man with the stick.*

Canvas. 26 1/4 in. by 20 3/4 in.

Engraved by A. Matham and L. Flameng.
From the John Wilson sale 1881.
Exposition des Cent Chefs-d'œuvre, 1883.

HALS

(FRANS)

No. 124

Portrait of Scriverius

(PORTRAIT DE SCRIVERIUS)

He is represented down to the waist, in an oval modillion, turned to the right, in three quarters. Bareheaded; light hair, turning grey; beard and large mustaches; large, white ruffs. He is draped in his mantle; his right hand, holding a glove, is placed at the edge of the modillion.

Signed with the monogram, and dated 1626.

We do not believe that there exists a more delicate and spirited painting of this Master.

Panel 8 1/2 in by 6 1/4 in.

J. Wilson's Collection 1881.
Engraved by Adrien Didier.

FRANS HALS

PORTRAIT DE SCRIVERIUS

LA FEMME ET SON ENFANT

HALS

(FRANS)

No. 125

Portrait of the wife of Scriverius

(PORTRAIT DE LA FEMME DE SCRIVERIUS)

Represented down to the waist, in an oval modillion, turning to the left, in three quarter view. White bonnet, large ruff; black satin dress with gold embroidery. Her right hand placed on her breast

This precious little portrait, a companion to the preceding one, is most delicately painted.

Signed and dated.

Panel in 6 1/4 8 1/2 in.

Engraved by Adrien Didier.
J. Wilson's Collection 1881.

HALS

(FRANS)

No. 126

Dutch Family

(FAMILLE HOLLANDAISE)

The mother is seated in the centre, wearing a black silk dress, white bonnet and a broad, nicely plaited collerette; her left hand is resting on her waist.

The father is standing to the left, with a wide brimmed hat, plaited collerette, black dress, light mustache and imperial. His right hand is directed towards the left; he talks with his wife who listens to him and smiles.

Two little girls are on the side of their mother; they hold each other by the hand, talk and smile.

The elder holds an orange; the younger wears a ruddy dress.

Further back, is a table, and flowers are scattered on the ground.

In the back-ground is a garden, in front of a rich dwelling.

A first class work and of the greatest importance owing to the composition and broad and masterly execution which characterizes the paintings of the Masters best epoch.

Canvas : 44 in. by 36 in.

From the Collections : NIEUWENHUYS. and Vicomte du Bus de GISIGNIES, 1832.
Exposition des Cent Chefs-d'œuvre 1883.

HALS

(DIRCK)

Born at Mechlin in 1589. — Died at Harlem in 1656.

and

DELEN

(JAN VAN)

XVII th. century.

No. 127

Interior of a Dutch Dwelling

(INTÉRIEUR HOLLANDAIS)

Ladies and gentlemen gathered in a large room, to which two windows give light. Some are talking in the centre, grouped around a table, covered with a cloth. — To the right, a door between two columns, where a young couple enters. — In the back-ground, two persons talking before a mantel-piece, surmounted by four small columns, with a statue of Diana in the centre.

Engraved portraits are hanging on the wall, standing out against the Cordoba leather of green and gold, which forms the back-ground.

Panel: 28 1/2; by 38 by.

Collection Double.

HOOGHE

(PIETER DE)

(XVII th Century.)

No, 128

Interior of a Dutch Dwelling

(INTÉRIEUR HOLLANDAIS)

Four figures are grouped around a table. An officier, in soft boots and black great coat, his long wig hiding his face, holds the arm of a young woman, who is looking at him, seeming to listen eagerly. — A young man, with felt hat, white dress, broad down-turned collar, his hand lying on the back of a chair, looks closely at a maid-servant who pours out a drink for them. The latter, standing, seen from the side, wears a red velvet bodice, trimmed with ermine, a blue gown and a large apron.

A window, divided in four compartments, the upper shutter being opened, pours a vivid light on these four figures.

The black hat of the officier is placed on the ground. On the right, in the middle distance, is a bed, surrounded with curtains. Above it hangs a man's portrait, in a black frame. In the centre

INTERIEUR HOLLANDAIS

is the plan of a Dutch sea-port, bearing an inscription.

This admirable painting is known as one of the artist's masterpieces. The vivid, warm light which illuminates this interior, indicates a fine summer-day. Nobody ever understood the play of light as Pieter de Hoogh did. In this composition, it produces the most powerful effect.

Panel: 26 1/2; by 22 3/4 in.

Collections of Delessert and Narishkine.
Etched by Courtry and Mordant.
Described in Smith, Part IV, page 229. 34.

KEYSER

(THOMAS DE)

Amsterdam 1595. — 1679.

No. 129

Portrait of a Lawyer

(PORTRAIT D'HOMME)

Painted in full length, seated in his study, before a desk, on which we see books, an inkstand, pens, etc.

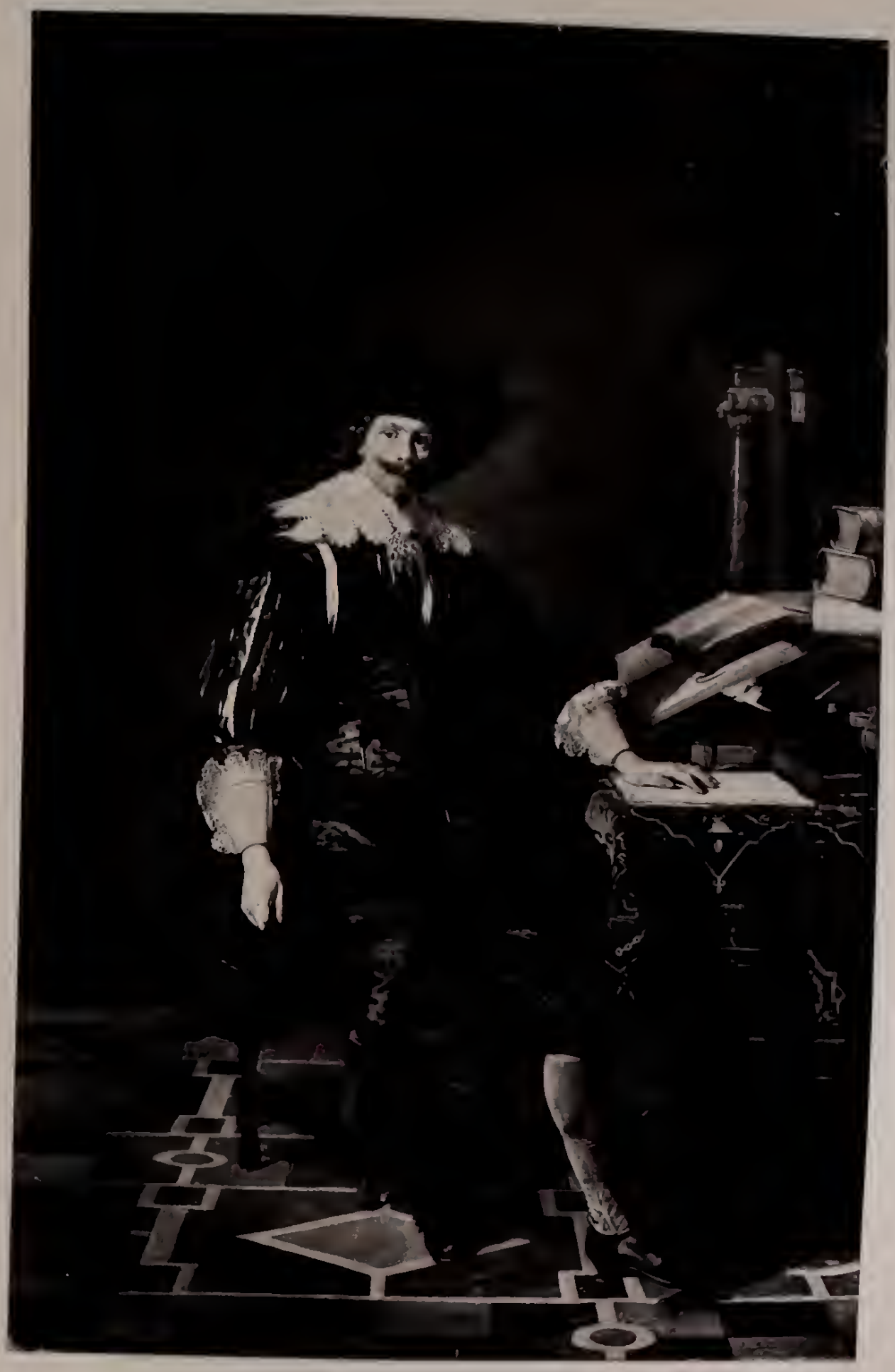
Large-brimmed hat, curly hair, light mustache and imperial. He wears an elegant dress of black, spotted satin, grey-violet stockings, broad collar and cuff of Maltese lace.

The left hand is resting on the paper, the right one holding the cloak.

Marble floor of different colours; to the right, a mantel-piece with pillars.

Superb portrait of a light shade; perfectly preserved.

Panel : 30 1/2 in; by 20 1/2.



PORTRAIT D'HOMME

PORTRAIT DE FEMME

KEYSER

(THOMAS DE)

No. 130

Portrait of young Lady

(PORTRAIT DE FEMME)

She is seated on an arm-chair, dressed in a black silk dress with embroidered flowers, the bodice richly ornamented with gold; broad collar and cuffs of Maltese lace. — One foot is placed on a foot-warmer.

On her right, is a table covered with a Turkish carpet, where she has placed her gloves and a silk mantilla.

In the back-ground is a large door. — The floor is covered with marble of various colours.

A very remarkable portrait, and in perfect preservation.

Panel : 30 1]2 in by 20 1/2 in.

KEYSER

(THOMAS DE)

1595-1660, Amsterdam.

No. 131

Dutch Family, in an Apartment

(FAMILLE HOLLANDAISE DANS UN INTÉRIEUR)

The mother is seated at the centre, in three quarter, view looking to the left, one hand leaning on the arm of her chair. She wears a white bonnet, a broad plaited collerette and cuffs with Malta lace, dark coloured gown and black bodice. Her son, with blonde hair, dressed in black, is standing near her, holding his hat.

The father, likewise standing, looks to the right, he is dressed in black, with a broad-brimmed hat ; he is leaning against the corner of a table, covered with a cloth.

In the back-ground we see a female servant, coming down the stairs.

Beautiful painting of this master.

Panel. 40 in by 33 in.

From the collections : Léopold Double and Gautray.

LAMPI

(GIAMBATTISTA)

1752. — 1830. Romeno (Tyrol).

No. 132

Portrait of Catherine II, Empress of Russia.

(PORTRAIT DE CATHERINE II)

She is painted standing and life size. Clothed in a white silk dress and imperial cloak, and holding the scepter. On the left, a small altar on which incense is burning, near a statue.

In the back-ground are large draperies between marble columns. Farther back we get a glimpse of the sea.

Canvas. 8 ft. 8 in. by 5 ft 9 3/4 in.

LANCRET

(NICOLAS)

(Born at Paris, January 22d, 1690; — died in the same city, September 14th 1743.

No. 133

The Pleasures of Winter.

(LES PLAISIRS DE L'HIVER)

A group of eight young women and two gentlemen in an elegant drawing-room, of the time of Louis XV. The ladies are in the centre; one of them is playing with a cat; others, holding a musical score, are about to sing. Others are seated round a table, on which is a Turkish carpet, and play at cards with a gentleman. The drawing room, decorated with pannels, hung with red damask, with oval pictures in the centre, is divided by columns. In the back-ground is a chimney-piece, over which hangs a large mirror.

This charming picture has been engraved.

Canvas. 45 in. by 36 1/2 in

Exposition des Cent Chefs-d'œuvre, 1883.

LE BRUN

(Mme VIGÉE)

Born at Paris, 1755. — Died in the same city 1842.

No. 134

Portrait of Mme Elisabeth de France

(PORTRAIT DE Mme ÉLISABETH DE FRANCE)

She is painted at half length, her head is seen almost entirely with full front. Her hair, dressed upward, is slightly powdered and adorned with roses. A muslin veil falls upon her shoulders. She wears a white, low-bodied dress with a blue belt. Her right arm leans on a stone pedestal. — She holds a crown in her hand.

Oval Canvas: 30 3/4 in by 24 3/4 in.

Marquis of Blaisel gallery

LE BRUN

(Mme VIGÉE)

No. 135

Portrait of a woman

(PORTRAIT DE FEMME)

She is seen in half length; a turban on her head; her auburn hair waving on her shoulders.

She is draped in a red mantle.

Oval canvas. 32 1/4 in. by 25 1/4 in.

LOO

(CARLE VAN)

Born at Nice, in 1705, Died at Paris, in 1765.

No. 136

The Sultana

(LA SULTANE)

She is seated on a carpet, leaning on cushions, her face presented in side view. She holds a pipe and takes a cup of coffee, which a female slave presents to her.

Large curtains in the back-ground, and a window on the right.

Canvas: 51 1/2 in by 63 in.

LOO

(CARLE VAN)

No. 137

Turkish Girls

(JEUNES FILLES TURQUES)

They are seated in a room, talking and making tapestry.

In the back-ground, to the left, a large yellow curtain; a window to the right.

Companion to the preceding picture.

Canvas: 51 1/2 in. by, 63 in.

TILEMAN GAPLINER BVSCHOF TE WINCHESTER

MATSYS

(QUENTIN)

Born at Antwerp in 1460. — Died in 1531.

No. 138

Portrait of Stephen Gardiner, Bishop of Winchester and Grand-Chancellor of England

(PORTRAIT D'ÉTIENNE GARDINER, ÉVÊQUE DE WINCHESTER ET GRAND CHANCELIER D'ANGLETERRE).

Life size; represented down to the waist; almost with full front. He wears a *barretta*, a white surplice over his cassock, with fur lapels on his sleeves. In his left hand he holds a book, and his spectacles in the right one.

Landscape in the back-ground, with mountains on the horizon.

There is a great individuality in the face and a very life-like expression. We think, we may attribute this excellent portrait to Quentin Matsys, named the Marshal of Antwerp, although in the catalogue of the Wilson sale it was denoted as being a Holbein.

Panel. 28 1/4 in. by 22 1/2 in.

Collection of Fonthill Abbey.
— John W. Wilson. 1881.
Engraved by E. Gaujean.

MEER

(JAN VAN DER)

Or: Ver Meer, of Delft 1632.

No. 139

The Lady and the Servant

(LA DAME ET LA SERVANTE)

A young woman is seated at a table, presenting a side view of her head. Her hair is light-coloured; she wears a light-yellow silk dress, lined with ermine. Her left hand touches her chin; the right one holds a pen and is resting on the table. She gives her instructions to a servant who is standing before her, holding a letter which her mistress has just given her. — On the table, covered with a blue cloth, are an ebony box with inlaid work, an inskstand and a sheet of paper.

A very fine work with powerful colouring.

One of the finest works of this master, who produced only about fifty pictures.

Canvas 34 3/4 in by 30 in.

Collection of DUFOUR DE MARSEILLE.

MEER DE DELFT

(JAN VAN DER)

No. 140

The Billet-doux.

A young woman is seated at a table, covered with a red cloth. She is busy with writing a letter — a billet-doux — judging from the expression on the face of the servant, who is standing near her and, looking through the window, seems to smile at the lover, whilst her mistress is writing. — The light coming through the window to the left, brightly illuminates the face, and the white bonnet and bodice of the young woman, as well as the face of the servant girl.

A charming painting, in which the clare-obscure is rendered with an admirable perfection.

It is in the best preserved original state and has never been touched or relined.

Signed in full, on a paper-placed on the table-cloth.

Canvas. 27 1/2 in by 23 in.

MEMLING

(HANS)

1470 (?)

No. 141

Religious Subject.

(SUJET RELIGIEUX)

A figure, kneeling down, is under the protection of St. John, standing by his side.

In the back-ground, the artist has represented several subjects :

On the right, a young woman, hidden behind a rock, whilst St. George is fighting the Dragon.

To the left, a Saint, draped in a red mantle, holding a book.

In the sky, a female saint, confiding a child to an angel, whom a demon is trying to snatch away.

Panel. 15 in. by. 19 1/2 in.

A precious little Painting.

SUJET RELIGIEUX

METSU

(GABRIEL)

Born at Leyden 1615. — Died 1658 at Amsterdam.

No. 142

Dutch Interior.

(INTÉRIEUR HOLLANDAIS)

Near an open window, where vines are climbing, a young woman, her shoulders covered with a white mantilla, stands smilingly and offers something to drink to a young working man, clad in a red vest and with leather apron, who is lighting his pipe with some coals from a pan.

He is sitting on a chair, on which he has hung his hat. A board, placed on a barrel, serves him as a table. On the left is a broom, and in the middle distance, a chimney.

A charming picture of exquisite execution.

Canvas. 10 1/2 in. by 13 in.

Described in Smith's Catalogue. Page 8 No 42.
Collection of Baron Beurnonville.
Etched by Lefort.

METSU

(GABRIEL)

No. 143

Breakfast.

(LE DÉJEUNER)

An old woman, with a white bonnet and neckkerchief, dark, woollen bodice, red petticoat and blue apron, is sitting near her window and eating her soup in a porringer, which she holds on her lap. Her cat is lying at her feet.

On the table : a part of a cheese, bread cut in pieces, a jug and a knife, these objects being partly covered by a napkin. A pot and a wooden spoon are on the ground.

Very precious and rare painting, in the finest style of the master and in a most admirable state of preservation.

Panel. 14 in. by 10 3/4 in.

Collection of Antoni Bierens Amsterdam 1817.
Collectionof David Bierens Amsterdam 1881.

LE DEJEUNER

MOOR

(ANTONIO DE)

No. 144

Portrait of a Nobleman

(PORTRAIT D'UN GENTILHOMME)

Painted down to the waist, in three quarter view, turning to the left. Blonde beard; dark-coloured dress with gold necklace. The right arm akimbo; the left hand, holding his gloves, is resting on the hilt of his sword.

Panel. 29 1/2 in. by 21 1/4 in.

Collection of the BARON DE BEURNOUVILLE.

MOOR

(ANTONIO DE)

Born at Utrecht, in 1525. — Died at Antwerp in 1581.

No. 145

Portrait of Edward VI

(PORTRAIT DU ROI ÉDOUARD VI, D'ANGLETERRE)

Full lengh; life size; seen with full front. He wears a flat cap with feather, a close coat of a dark colour with rich ornaments and the cross of St Michael on his breast, white silk tights.

His gloves are in his right hand; the left one is on his sword-belt.

Large, green curtains and columns in the background.

Signed in full.

Panel. 5 ft. 5 in. by 2 ft. 10 1/2 in.

Gallery of the Duke of Hamilton.

MOOR

(ANTONIO DE)

No. 146

Portrait of a Gentleman

PORTRAIT D'UN SEIGNEUR

Seen down to the waist; he looks to the right; his auburn hair cut short and brushed backward, slight beard and mustache. He wears a grey vest with standing stock, small collerette, and a costly gold-chain and yellow sleeves, slashed and quilted. His right fist is clinched and resting on his breast. A beautiful painting, dated 1561.

Canvas. 26 1/4 in. by 20 3/4 in.

MOUCHERON

(FRÉDÉRIC)

1633-1686 (?). Emden.

No. 147

A Landscape of a hilly region

(PAYSAGE ACCIDENTÉ)

In the fore-ground is a tree torn down; to the left, shepherds leading their flock; to the right, a rider is about to cross a bridge which leads to an Abbey.

In the back-ground, hills illuminated by the setting sun.

Canvas. 30 in. by 38 in.

NATTIER

(Attributed to J. M.)

No. 148

Portait of a young Woman

(PORTRAIT DE JEUNE FILLE)

Standing; seen down to the knees; she is holding a bow. Her powdered hair is tied up with a ribbon.

Low-bodied muslin dress, with fur around the shoulders. A violet-coloured silk scarf flutters on her left side. Sky in the back-ground.

A graceful portrait.

Canvas. 39 3/4 in. by 31 1/2 in.

OSTADE

(ADRIAAN VAN)

Born at Lubeck, in 1610. — Died at Amsterdam, in 1685.

No. 149

The interrupted Game

(LE JEU INTERROMPU)

In a rustic apartement, two men are quarrelling over a game at cards and threaten each other. The one is held back on his chair by the person who is standing before him. The other, standing on the right, is kept back by his wife, who holds him by the arms. Three other persons try to pacify them.

In the fore-ground, a child, leaning on a stool, is lifting an arm and seems to be frightened.

The scene is lit-up by a window, on the left, near a mantel-piece and a cupboard, on which there are several objects.

Beautiful painting, of a light, transparent tone.

Signed in full and dated.

Panel. 17 1/4 in. by 14 1/2 in.

Alexandre Baring's collection.
San Donato Gallery 1880.
Mentioned in Dr. Waagen's catalogue.
Smith's Catalogue vol. I. p. 169, n° 220.
Engraved by Suyderhof and by A.-F. David.

PATER

(JEAN-BAPTISTE-JOSEPH)

Born at Valenciennes in 1696. Died at Paris in 1736.

No. 150

The Sign-board of Gersain

(L'ENSEIGNE DE GERSAIN)

This Composition is known from the engraving of. P. Aveline.

Lords and Ladies are gathered at a merchant's, whose shop is stocked with paintings.

On the left, a Lady and a Gentleman are looking at some packers, who take a portrait of Louis XIV. from a box, whilst other figures are admiring an oval painting, representing some women bathing.

A charming painting, of a delicate and spirited execution, with light tones, perfectly preserved.

Canvas. 20 in. by; 32 3/4 in.

PATER

L'ENSEIGNE

LES CHEVAUX DU STADTHOUDER

POTTER

(PAULUS)

Born at Enckhuysen, in 1625. — Died at Amsterdam in 1654.

No. 151

The Horses of the Stadtholder

(LES CHEVAUX DU STADTHOUDER)

They are in a pasture-ground. The one, a brown-bay, is in the centre ; its body in side view; its head with full front. The other, of a dapple-grey colour, is on the left, rubbing itself against a tree.

A grey-hound barks at them. The approach of a valet, who holds his hat in his hand and hides a bridle, seems to make them uneasy.

In the fore-ground, is the trunk of a tree, stretched on the ground, on which we see the master's signature in full length, and the date 1653.

A precious painting; best state of preservation.

Engraved by G. Greux.

Collection : Alexander Baring, Buchanan, O. J. Vernon, John Anderson, J. H. Munro, San Donato.

Smith's Catal. vol. V, p. 143, no 61.

Panel, 11 in by 12 1/2 in.

38

REMBRANDT

(VAN RYN)

Born at Leyden in 1607. — Died at Amsterdam in 1669.

No. 152

The man with the armour

(L'HOMME A L'ARMURE)

Standing; seen down to the knees; near a table, where he puts his helmet and a dagger. Head, with full front, looking towards the spectator. Blond, abundant hair.

He is covered with his cuirass and buckling his belt.

In the back-ground, we see an official placard stuck to the wall.

Collections of Gueffier, Robit, Georges Hilbert, Blake, San Donato.
Smith's catalogue. vol: VII, p. 105, no 287.
Engraved by Leenhoff.
Exposition des Cent Chefs d'œuvre 1883.

Canvas : 40 in. by 33 in.

REMBRANDT

(VAN RYN)

Born near Leyden, in 1608. — Died at Amsterdam, in 1669

No. 153

Portrait of a man

(PORTRAIT D'HOMME)

He is at a window; his head, in three quarter profile, is resting on his right hand: the left one is gloved. On his head is a plumed cap. Curly, auburn hair and short mustache.

He wears a military costume with gorget and slit sleeves.

Canvas 35 1/2 in. by 30 in.

REMBRANDT

(VAN RYN)

No. 154

Portrait of the artist's Sister

(PORTRAIT DE LA SŒUR DE REMBRANDT)

Represented down to the waist; face with full front; light curly hair; earrings with fine pearls; plaited chemisette and dark-coloured mantle with gold embroidery.

Beautiful, interesting portrait, in Rembrandt's first manner, of a light, luminous tone.

Signed on the right :

R. van Ryn 1632.

Oval panel : 31 in by, 25 in.

Valpinçon's collection.

LA VEUVE DE REMBRANDT

REMBRANDT

VAN RYN

No. 155

Temptation

(LA TENTATION)

A girl, seated, seen down to the knees; her hands crossed over her waist; light hair with a crown of foliage; costly, gold-embroidered dress. She listens, waveringly to the proposals of an old woman.

Trees in the back-ground

Signed to the left and dated 165[illegible].

This painting reminds us of Rembrandt's first style. The signature and date (165[illegible]) on the left, do not seem to us to be authentical.

Canvas : 35 1/4 in. by 45 1/4 in.

REYNOLDS

(SIR JOSHUA)

Plympton, 1723. — London, 1792.

No. 156

The Widow and her Child

(LA VEUVE ET SON ENFANT)

She is seated in a park, dressed with a large-brimmed, round hat, with feathers, on her powdered hair, and a greyish silk dress with a somewhat low body.

Her fair little boy, in a white dress, is seated on her lap, looking smilingly at his mother and caressing her.

This is the portrait of Mrs Seyforth and her daughter.

Fine, vigorous painting, with warm, powerful colouring.

Canvas. 4 ft. 7 1/2 in. by 3 ft. 3 in.

Engraved in 1787 by Grozer.
Etched by Jules Jacquemart.
John W. Wilson's Collection. 1881.

REYNOLDS

LA VEUVE ET SON ENFANT

REYNOLDS

(Attributed to Sir Joshua)

No. 157

Portrait of a Girl

(PORTRAIT DE JEUNE FILLE)

The is represented down to the waist. She wears a straw-hat over her light hair, which falls in ringlets over her shoulders. Low bodied dress with a muslin neckerchief.

Sky in the back-ground.

A graceful portrait.

Canvas, 17 3/4 in. by 15 in.

RUBENS

(PETER-PAUL)

No. 158

Abigail meeting David.

(DAVID ET ABIGAIL)

The composition shows Abigail alighted from her palfrey and bending one knee before David; her left hand is placed on her breast, and the right extended towards the presents which she has brought, to appease his anger against her husband Nabal; she is attended by two females, who stand a little further back (these are, probably, the portraits of the artist's first and second wife), and three servants. David, clad in armour and wearing a scarlet mantle, has also dismounted from his horse, which is held by a youth behind him, and is bending forward to raise Abigail; a company of two soldiers on horse-back and three on foot, attend the future King of Israel. This capital production is admirably composed and splendidly coloured. (Description of Smith's Catalogue raisonné, part II, page 170.)

Canvas : 69 in. by 98 in.

Engraved by LOMMELIN.
Collection of M. MEYER, Rotterdam 1722
PAUL METHUEN Esq, 1830.

RUBENS

(PETER-PAUL)

Born at Siegen in 15[illegible]. — Died at Antwerp in 1640.

No. 159

Portrait of a Bey of Tunis

(PORTRAIT D'UN BEY DE TUNIS)

Seen down to the waist; a copper-coloured face, looking towards the left. His white turban covers his head, neck and part of the breast; he wears a wide, green robe and holds a poniard.

In the back-ground, a landscape with ruined monuments.

A vigorous painting.

Panel. 38 1/2 in. by 27 1/2 in.

Collections : Wellesley and du Blaisel.

RUISDAEL

(JAKOB)

No. 160

The Sluice

(L'ÈCLUSE)

Built of brick-masonry; a bridge above, shut off by a turnpike. It is illuminated by a bright sunbeam and stands out against a green cluster of trees.

Towards the left, a blooming elder, at the foot of a tree, some branches of which are broken off.

To the right, a shepherd, seated on the bank of the stream, watching his sheep.

Cloudy sky.

A charming picture, in a state of perfect preservation.

Signed with a monogram.

Panel. 15 1/2 in. by 21 1/2 in.

RUYSDAEL

(SALOMON)

Born at Harlem, about 1610.
Died in 1670.

No. 161

The banks of the Meuse

(LES BORDS DE LA MEUSE)

Two boats, mooring in the fore-ground. In one are four peasants, a woman and a child. On the top of the slope of the bank, we see a horseman, halting at the door of a tavern; further-on a wagon, filled with villagers.

Trees, with light foliage are detached from the sky.

In the back-ground : the steeple of a cathedral. On the right, a mill and different buildings.

Sailing-boats plow the river which disappears on the horizon.

An important painting, with a strong effect.

Canvas : 3 ft 5 1/4 in. by 4 ft 4 in.

SLINGELANDT

(PIETER VAN)

Leyden. — 1640. — 1691.

No. 162

The Lace-Maker.

(LA DENTELLIÈRE)

She is in a sitting posture, seen in profile and holding her work on her lap. She is looking at a young girl who is trying to amuse a little child.

On the right, near the chimney, is a table with a piece of white linen, a jug, a candle-stick and several other objects.

In the fore-ground are several ustensils and an up set copper-basket with vegetables. In the back-ground is a bed.

This is a fine and valuable painting.

Panel. 15 3/4 in. by 14 3/4 in.

Collection : Antoni Bierens, Amsterdam, 1847.
— David Bierens, Amsterdam, 1887.

STEEN

(JAN VAN)

Born at Leyden, in 1636. — Died at Delft, in 1689

No. 163

Getting up.

(LE LEVER)

A young woman, sitting on the edge of the bed from which she has just risen, is putting on a pair of stockings. She has a silk handkerchief tied under her chin, a grey jacket, lined with ermine and a skirt, with the colour of dried leaves. On her right is a chair and candle-stick. A silver pitcher is on the floor, next to her slippers. A spaniel is asleep on the pillow, where her head has just been resting.

This is a delicate and charming little painting; of the finest quality.

Panel. 14 1/2 in. by 10 3/4 in.

Collections : Hargreaves of Liverpool, Gritten, Michell, Smith's catalogue mentions the painting.

TENIERS

(DAVID, the Younger)

Born at Antwerp in 1610.
Died at Brussels, about 1694.

The five Senses, represented by the following subjects.

These five Paintings, remarkable pieces of D. Teniers, in his best style, have been described in SMITH's CATALOGUE RAISONNÉ, vol. III, p. 278, n° 77.

They belonged to the collections of the Marquis de Beringhen, Count du Barry, Buchanan, Lord Sudeley and San Donato.

No. 164

The sense of Sight.

(LA VUE)

A young artist, sitting before a table with a writing-desk, and holding a pen, is attentively looking at a model, of which he is making a drawing. His red velvet cap is hanging from the back of his chair.

An old man, on his right, with white beard, holding a pair of eye-glasses, seems to give him his advice.

Signed at the top, to the right : D. Teniers. F.

Copper-Plate : 8 3/4 in. by 6 1/4 in.

Engraved by L. Carred.
From the SAN DONATO Palace.

LA VUE

TENIERS

(DAVID, the Younger)

No. 165

The Sense of Hearing.

(L'OUÏE)

A musician, wearing a blue jacket and a fur cap, is playing the bag-pipe.

Behind him is a peasant, holding a sheet of music and singing.

Signed at the top, on the right : D. Teniers. F.

Copper-Plate. 8 3/4 in. by 6 in 1/4.

Engraved by Abel Lurat.
From the San Donato Palace.

TENIERS

(DAVID, the Younger)

No. 166

The Sense of Taste

(LE GOÛT)

A jolly toper, with a blue velvet cap in which a feather is sticking, holds up a glass of wine and sings a song before emptying its contents.

On the left is another individual holding a stone jug.

Signed at the top, to the left : D. Teniers. F.

Copper-Plate. 8 3/4 in. by 6 1/4 in

Engraved by Edmond Ramus.
From the San Donato Palace.

LE GOÛT

D. TENIERS

LE TOUCHER

TENIERS

(DAVID, the Younger)

No. 167

The Sense of Touch

(LE TOUCHER)

A peasant, wearing a purple jacket with green sleeves and a white cap, is sitting at a table. He makes a wry face, while carefully taking off a bandage from his wounded hand.

Near him, to the right, is a woman, holding an ointment over a chafing-dish.

In the background, to the left, is a shelf with bottles and divers objects.

Signed at the top, to the right : D. Teniers. F.

Copper-Plate : 8 3/4 in. by 6 1/4 in.

Engraved by Gustave Greux.

TENIERS

(DAVID, the Younger)

No. 168

The Sense of Smell.

(L'ODORAT)

A gardener, dressed in a grey jacket, and with his hat tilted over his ear, is holding a flower pot, with red pinks, which he is putting on a table. He seems to listen to a woman, who is standing behind him and holding a flower.

Signed at the top, on the left : D. Teniers. F.

Copper-Plate. 8 3/4 in. by 6 1/4 in.

Engraved by Henry Vion.
From the San Donato Palace.

TENIERS

(DAVID, the Younger)

No. 169

The farm

(LA FERME)

The farm-buildings are on the right.

In the fore-ground, a young shepherd, followed by his dog, is talking with a peasant-woman, who is seated, holding a copper vessel on her lap. Near them, are three cows and some sheep. On the left, is a well. The farmer's wife, holding a jug, is speaking to a lad.

In the middle distance, a farmer carries a trough, containing the feed for the cattle.

Copper. 26 1/2. by 37 in.

TENIERS

(DAVID, the Younger)

No. 170

The Well.

(LE PUITS)

Flemish landscape. Farm buildings on the bank of a river.

In the centre and fore-ground, divers kitchen utensils, a dog and a wheel-barrow near a well. To the left, an old man, holding a shovel, talking wit hthe housewife, busy cleaning an earthen sauce-pan. An old woman, with her head against a window, is watching them.

Towards the right, on the opposite bank of the river, the village houses can be seen, also a peasant driving some cattle before him.

This, most perfectly preserved, picture is painted n a clear, silvery tone.

Signed on the right : D. Teniers.

Panel. 16 in. by 24 1/2 in.

TENIERS

(DAVID)

No. 171

The Temptation of St Anthony

(LA TENTATION DE SAINT-ANTHOINE)

The Saint is in a grotto, with a crucifix and an open book before him. He is surrounded with a host of grotesque figures, some singing, others playing on various instruments.

A woman, seen from behind, in elegant dress, presents him a glass of some liquor.

Signed.

Copper. 14 1/2 in. by 21 1/2 in.

TERBURG

(GÉRARD)

Born at Zwolle, in 1608. — Died at Deventer, in 1681.

No. 172

The Despatch.

(LA DÉPÊCHE)

An officer, in helmet and cuirass, sitting at a table, covered with a red cloth, is writing a letter and talking to a nobleman who seems to be giving him instructions. A trumpeter, in a blue uniform, with soft boots and shoulder-belt, is standing and waiting for the missive which his superior is writing.

A dog is lying at his master's feet. On the left is a chimney with columns; and in the back-ground, a bed with curtains.

This painting formed part of the collection of the Castle of Pommersfelden.

Canvas. 29 1/2 in. by 20 in.

LA DÉPÊCHE

TIEPOLO

(GIAMBATTISTA)

Venice, 1693: — Madrid, 1770.

No. 173

Christ taken down from the Cross

(LE CHRIST DESCENDU DE LA CROIX)

The body of Christ is stretched out in the foreground, held by the Holy Virgin and Magdalene. St John, standing, draped in a red mantle, is hiding his race. To the right, two figures in Oriental attire. In the middle distance, is the Cross, with the ladders still in place, and the two thieves.

Soldiers and civilians leave the place of Crucifixion, turning to the right.

One of the Master's finest Paintings.

Canvas. 30 3/4 in. by 34 1/4 in.

VELASQUEZ

(DON DIEGO RODRIGUEZ DE SILVA Y)

(Born at Sevilla 1599; Died at Madrid, 1660)

No. 174

Portrait of Philip IV

(PORTRAIT DE PHILIPPE IV)

The king is represented down to the waist; his head, turned to the right, in three quarter profile. — Light hair, turned up mustache, flat collar, black dress with Order of the Golden Fleece on the breast.

Beautiful portrait, in grand style and of a bold broad execution.

Canvas. 27 1/2 in. by 21 1/4 in.

Engraved by Morse.

Collections of the Baron de Beurnonville et Gautray.

VELASQUEZ

PHILIPP IV

VEL E

(ADRIAAN VAN DEN)

Born at Amsterdam 1639. — Died 1672.

No. 175

Shepherds and Cattle

(BERGERS ET ANIMAUX)

A cow is drinking from a brook on the bank of which several sheep are reposing.

In the middle-distance, a shepherd-girl is sitting beneath a tree, talking to a shepherd who seems to make love to her.

In the back-ground, some cattle near the verge of a wood.

A building of Italian structure rises above the trees.

A fine and precious little picture.

Canvas. 10 1/2 in by. 13 in.

VERONESE

(PAOLO)

Born at Verona, in 1528. — Died in 1588.

No. 176

A Man

(FIGURE D'HOMME)

Leaning against fragments of a ruined monument, dressed in a white mantle; his legs are bare.

Canvas. 6 ft. 4 3/4 ft. by 3 in. 7 1/4 in.

VERONESE

(CALIARI PAOLO, Named PAOLO)

No. 177

An old man

(VIEILLARD)

Seated on fragments of a ruined monument and holding a sun-dial.

Companion to the preceding picture.

Canvas. 6 ft. 4 3/4 in. by 3 ft. 7 1/4 in.

DUTCH SCHOOL

No. 178

Portrait of a young woman

(PORTRAIT DE JEUNE FEMME)

Costume of the XVI century, white bonnet; frilled ruff, dark-coloured dress; a gold chain around her neck and rings on her fingers.

Panel, arched on the top. 26 3/4 in. by 20 1/2 in.

DUTCH SCHOOL

No. 179

Portrait of a Gentleman

(PORTRAIT D'UN GENTILHOMME)

Life size; full length. He wears a grey dress; his left hand placed on his hip, holds up his cloak.

In his other hand he holds his hat and salutates the spectator.

Canvas. 5 ft. 8 1/4 in. by 3 ft. 9 1/4 in.

DUTCH SCHOOL

No. 180

A Dutch family

(UNE FAMILLE HOLLANDAISE)

They are in a garden. The father and mother are seated. Two children are playing with a goat.
Painting in the style of de Keyser.

Canvas. 39 1/2 in. by. 31 1/2 in.

EARLY FLEMISH SCHOOL

No. 181

A Triptychon

(UNE TRIPTYQUE)

The Holy Virgin, seated under a baldachin, holds the Child on her lap and turns the leaves of a book. — An angel offers a coral-cup to the Child Jesus.

On the right panel is a praying figure, under the protection of a Saint.

On the left panel : St John holding his lamb.

Panel. 20 1/2 in. by 29 1/2 in.

FLORENTINE SCHOOL

(XV Century)

No. 182

Salomons Judgment

(JUGEMENT DE SALOMON)

A composition with numerous figures.

Round Panel, 24 3/4 in. in diametre.

FLORENTINE SCHOOL

(XV Century)

No. 183

Salomon

Receiving the Queen of Sheba, followed by the ladies of her court.

A companion to the preceding picture.

Both pictures very curious specimen of the early Florentine School.

Round Panel 24 8/4 in. in diametre.

FRENCH SCHOOL

No. 184

A girl looking at her picture in a looking glass

(JEUNE FILLE SE REGARDANT DANS UN MIROIR)

Represented down to the waist. Her light hair tied on the top and adorned with flowers; rose-coloured, low bodice and blue cuffs.

Painted in the style of Jean Raoux.

Canvas : 25 1/4 in. by 29 1/2 in.

FRENCH SCHOOL

No. 185

Portrait of a Young Lady

(PORTRAIT DE JEUNE FILLE)

Painted in half length. She is leaning on a table, covered with a red carpet, holding a fan.

Powdered hair, white low-bodied dress, with flowers on the bodice.

Pastel in the style of Coypel.

31 1/2; by 24 1/2.

GERMAN SCHOOL

(XVIII the Century)

No. 186

Princes in a Park

(PRINCES DANS UN PARC)

Several princes are conversing in a park, in company of a Lady, seated in a sedan-chair. One of them is leaning towards her and going to kiss her hand.

A negro boy, in the fore-ground, leads three little dogs. In the back-ground we perceive a princely edifice, with terraces, fountains and jets d'eau.

This precious picture is painted in Gouache.

13 3/4 in. by 18 1/2.

GERMAN SCHOOL

No. 187

Portrait of a Man

(PORTRAIT D'HOMME)

Half-length; the head turned somewhat to the right. — Flat cap; black coat; wide overcoat, lined with otter-skin. He seems to make a sign with his right hand. — His left hand, holding his gloves, is resting on a table, covered with a cloth.

His armorial bearings are painted in the back-ground, to the right.

Style of Holbein.

Panel: 35 1/5 in, by 28 1/4 in.

ITALIAN SCHOOL

No. 188

The Piazetta of Venice

(LA PIACETTA DE VENISE)

Peopled with numerons figures.
Painted in the style of Guardi.

Canvas. 31 1/2 in; by 42 in.

ITALIAN SCHOOL

No. 189

Lot and his Daughters

(LOTH ET SES FILLES)

Canvas : 3 ft 1 8/2 in. by 17 1/4 in.

ITALIAN SCHOOL

No. 190

Portrait of a Grand Duchess of Tuscany

(PORTRAIT D'UNE GRANDE-DUCHESSE DE TOSCANE.)

Painted in full length, life size; her left hand resting on a table, where a ducal crown in seen.

Canvas : 6 ft. 6 3/4 in. by 3 ft 7 1/4 in.

VENITIAN SCHOOL

No. 191

The Wedding of Cana

(LES NOCES DE CANA)

Beautiful sketch, of a broad execution, light and harmonious colouring in the style of Tintoretto.

Canvas. 28 1/4 in. by 37 1/4 in.

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